

# Billboard

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• NEWSPAPER

JANUARY 30, 1971 • \$1.25  
 SEVENTY-SEVENTH YEAR

## Pickwick Will Open A Rival Rack in U.K.

By BRIAN MULLIGAN

**LONDON**—A second rack jobbing company, operating in competition with the industry's Record Merchandiser consortium, is being formed by Pickwick International, the U.S.-owned company. "We don't know exactly how soon it will take place, but the decision has been taken to push the boat out

## BILLBOARD, RTR AT U.K. OFFICE

**LONDON**—For the duration of the U.K. mail strike, copies of BILLBOARD and Record Tape Retailer will be available at Billboard's London office, 7, Carnaby St., W. 1.

here," said Pickwick managing director, Alan Lewis.

The decisions follows two visits to Britain by Pickwick executive Amos Heilicher during a two-year consideration of the U.K.'s market potential and was finally taken following discussions in London two weeks ago between Lewis, Pickwick chief Cy Leslie and vice-chairman Daniel Gitteman.

In the not too distant future we shall expand Pickwick's operations from just racking our existing product to cover full priced material in fact records of all kinds," said Amos.

Lewis added that "a number of full price companies" were extremely interested and are

(Continued on page 52)

## Flash Acts Flushed Out As Concerts Buy Quality

By FRED KIRBY

**NEW YORK**—The pop concert scene has stabilized, according to Ed Rubin, head of the concert department of International Famous Agency. New groups are no longer flashing to the front as in the "flush" period of 1969 and early 1970.

"This is now a buyers' market, . . . the situation is more stable in major and smaller

cities. We're no longer forced to deal with overnight promoters."

Rubin also noted that college buyers were more discerning in the quality of what they are buying. He said college buyers were more interested in using their budgets for good packages rather than for one big-name act.

(Continued on page 4)

## Postal Strike Seen No Peril To U.K. Trade; Phones Key

By BRIAN BLEVINS

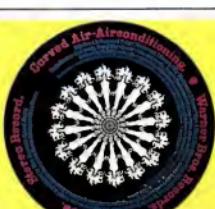
**LONDON**—Although the postal strike is causing discomfort, the nature of the U.K. record industry—and particularly its distribution systems—is such that record companies feel they will be able to cope through without catastrophe.

The crucial factor in the operation of the industry is whether telephone service continues. Maurice Oberstein, de-

puty managing director of CBS, said that "as long as the telephone system doesn't pack up, we'll be all right. Shipments to all but the very small dealers will not be affected because our distribution is based on train deliveries and the van systems. Sleeves and other promotional materials are delivered by the sales force."

(Continued on page 52)

## Curved Air



## Bend Ears

with their first album,  
Air Conditioning

on Warner Bros. Records and Ampex-distributed tapes

## \$ Increase Stirs Wholesalers as More Lines Join

By PAUL ACKERMAN

**NEW YORK**—Wholesale record prices on both albums and singles continue to inch up, with distributors and rack jobbers continuing to pass along increases to retailers. However, indications are that this will inevitably happen. Meanwhile, the subject of the increases by RCA, Stan and others (Billboard, Jan. 23) was the key (Continued on page 8)

## Study Kicked Off to Decide Radio Forum Talks, Talkers

By CLAUDE HALL

**CHICAGO**—An extensive research campaign has been launched to determine the topics and speakers for the fourth annual Billboard Radio Programming Forum, to be held here April 19-21 at the Hotels Ambassador.

The Radio Programming Forum is attended each year by more outstanding program directors nationwide than any other such meeting in the world; in addition, a high percentage of

## Ricordi Gets Kinney Labels

**CANNES, France**—Ricordi of Italy has handed down a distribution deal for the Kinney group of labels, which includes Atlantic, Atco, Warner Bros., Reprise and Elektra. The deal was concluded between Neshul Ertegan, executive vice-president of Atlantic and director of international operations for the Kinney group of labels, and Guido Rignano, managing director of Ricordi. It's understood that Ricordi paid Kinney the largest single guarantee in history. The deal went into effect (Continued on page 65)

## Mod(eration) is New Disk Theme

By MIKE GROSS

**NEW YORK**—A new trend of "moderation" which has been working itself into the general life style of the country is beginning to be reflected in the sound of today's best-selling contemporary music. The time of the times has passed the point where the music is still on the campus level where the emotional pursuit apparently is centered more on personal relationships than on politics.

Len Levy, president of the GRIT Record Group, feels that there is a definite trend in this

attitude. "Some traders," he said, "have viewed our industry as being in a state of 'trendlessness,' but I feel that there is a definite trend. It is away from (Continued on page 10)

## LP-Cut Spins Hit Coinmen

By RAY BRACK

**CHARLESTON, W. Va.**—The increase in the number of album cuts programmed by AM radio stations has caused programmers deep concern. The problem lies in the unavailability of those album cuts for jukeboxes.

"It works this way," explained Dean Hogan of Dean One-Spot in Richmond, Va. "The station will play an album cut and customers in jukebox locations will hear it and ask for it, or the jukebox programmer will hear it himself and run to order it. Either it gets back to us and we, of course, don't have the single. It doesn't exist."

"This creates ill-will between (Continued on page 41)

## Mercury to Launch Vertigo, Philips Rock Label, in U.S.

By EARL PAIGE

**CHICAGO**—For the first time, Mercury Records will manufacture and market product in the U.S. on a Vertigo label, a year-old rock subsidiary of Philips Records in England.

Mercury's plan to launch the contemporary label here initially will involve soloist Jimmy Campbell and a group called Patto. Negotiations are under way for Mercury's U.S. distribution of three Vertigo artists.

The English Philips' chief, Fred Marks, who worked out the new marketing tie with Mercury president Irwin Steinberg, said Vertigo has 13 acts now and that he is encouraged about further Vertigo-Mercury distri-

bution ties "where rights permit."

Heretofore, Vertigo acts such as Black Sabbath, AC/DC and Colosseum have been available (Continued on page 65)

## Kenton Using TV To Plug M.O.C.

By ELLIOT TIEGEL

**LOS ANGELES**—Stan Kenton is using television to promote his Creative World Records mail order operation. The jazz bandleader has taped two color commercials for a test run in the Philadelphia area at WPHL.

(Continued on page 10)

(Advertisement)



## Don't think of this just as "Song of Norway."

Think of it as  
Song of Van Cliburn,  
Song of Mario Lanza,  
Song of Arthur Fiedler  
and the Boston Pops,  
Song of Eugene Ormandy  
and the Philadelphia Orchestra.



*And from the album:*  
Mario Lanza's single,  
**"Strange Music"**  
**"I Love Thee"**  
b/w  
#74-0415

**RCA** Records  
and Tapes

## Iannucci Is Out at Cap; Gortikov Head

**NEW YORK**—Stanley M. Gortikov has taken over the presidency of Capitol Records replacing Sal Iannucci whose 17-month-old contract was terminated last week. Gortikov will retain his corporate post as president of Capitol Industries.

The change of command at Capitol left several questions up in the air. Of immediate concern is the replacement for Iannucci at the upcoming NARM convention where he was scheduled to keynote a special program titled "The Other Side of the Coin, Artists, Producers, Managers View the Merchandising of the Prod-

uct." It's understood that Gortikov may use the NARM meeting as the kickoff point for his re-entry into the disk scene as well as to start a new label, and reestablish his relationships with NARM members. The NARM convention begins Feb. 27 at the Century Plaza in Los Angeles.

Iannucci took over as president of Capitol Records in 1969. He had been with CBS as vice president of sales in 1960 as director of corporate development and moved up the Capitol Records Distributing Corp. ladder until he was named president in 1964. He was named president of Capitol Records Inc. in February 1968.

**CANNES, France.**—With an overall increase of 20 percent in the number of companies involved in MIDEM this year, founder Bernard Chevy is seeking to make the annual music market next year. He has plans for a further extension of the Palais Des Festivals and is now awaiting a decision by the Cannes authorities.

This year MIDEM attracted about 5,000 participants—1,000 more than last year—and there were 100 more countries represented: East Germany, Bulgaria, Roumania and Iran. This brought the nation count up to 40. The U.K. contingent, with 130 organizations (25 for the first time) attending and booking 80 stands, was the biggest turnout.

An innovation was the establishment of an international law office staffed by attorneys from Germany, France, the U.S., U.K. and Italy, which

## N.Y. Dealers in Dilemma on Price Hike: Absorb or Pass On

By BOB GLASSENBURG

**NEW YORK**—The possibility of an increase in the price of LP's to retailers was the main topic of discussion during the N.Y. Area Association of Record Dealers. In attendance were over 60 representatives of record companies, distributors and dealers.

The question was posed by Neil Bogart, president of CBS, to dealers: "What are you going to do with your key labels increasing prices to their wholesalers (Billboard, Jan. 23). Bogart asked if the dealers would prefer to get a 5 to 7% increase on LP's prices or receive compensation for \$5.98 instead of \$4.98. Stan Kaiser, owner of Stan's Record

store, Bronx, said that Tom Jones is now 98 percent dead at his store because of the price increase on the latest album. "I think it is a mistake on most pop LP's," Kaiser said.

Another comment came from J. Albert Meyer of Town and Country Music, Westwood, N.J. "If a company gives a double set for the \$5.98 price, the record will cost more but maybe customers will feel they are getting a bargain."

Mickey Gensler of Teen Disc-Mat said that the stores could sell a "good" product at the \$5.98 price. "If the art is good and it looks worth the difference as well as sounds

worth the difference, I think we would have no problem," said Gensler. "The problem would be with the marginal LP and probably with own groups," he added.

It was also agreed that if their prices were raised 5 to 7 cents, the stores would probably absorb the cost themselves and not pass the increase to the customer. Gensler also stated that one must be prepared working with too many albums. "We cannot promote all of the product put out by the manufacturers today. If all the albums were sold for \$5.98 we would lose more people and more sales."

It was pointed out by one record company executive that if the prices were raised, the companies would stay in business. Consequently, the record stores would stay in business. Gensler then said it would be difficult for a small record company to raise prices if the larger record companies would not. He then mentioned that the new Melanie LP, to be released soon, will be retail priced at \$5.98 and include a 16-page book.

The discussion ended with the record company executive that if the prices were raised, the usual discount prices for albums would have to be raised commensurate with the present rates of discount. Gensler also said that the stores would probably go along with the increase "if it was absolutely necessary to the industry." It was pointed out, however, that if the customer could not afford the price, the record store would probably just wait a few weeks for the record to be discounted.

Jerry Boudling, national program director of the Sonderling Broadcasting chain and program director of WWRL, New York, was guest speaker.

## Klein Refutes Beatles' State

**NEW YORK**—Allan Klein, president of ABKCO Industries and business manager to the Beatles denied "categorically" that the Beatles' taxes were being handled in an illegal state, as alleged in a London Chancery Court action brought by Paul McCartney.

McCartney is seeking permission to dismiss his partnership with John Lennon, George Harrison and Ringo Starr, and is asking for the temporary appointment of a receiver of the partnership business. He is also seeking information about the Beatles' financial affairs. The hearing was adjourned pending a full hearing in about a month.

Through counsel, McCartney argued that the group's finances were in an "appalling condition" and that there was a "grave threat" in the future to meet tax liabilities." It was stated at the hearing that the total sum credited to the Beatles, up to Dec. 31, 1970 was about \$1.8 million and that \$1.6 million was owed in income tax. McCartney's counsel also estimated

"I wish to make it clear that the partnership is solvent and has more than its current net assets to meet all income tax and surtax liabilities on this income to the four individual partners. Apple Corp. Ltd., is solvent and has more than enough cash to meet all its tax obligations. Lennon, Harrison and Starkey (Ringo Starr) have more than sufficient personal assets to meet their own personal tax liabilities."

"At the bearing the true state of their affairs, financial and otherwise, will be made abundantly clear."

## 5,000 at MIDEM; Bigger '72

gave free advice on legal problems as well as serving as a platform for the exchange of ideas.

Among the deals announced at MIDEM was the acquisition of Jerry Fuller's Fullness Music Co. for the U.K. by Cyril Shand's company. Shand also signed a new deal with AIR Music for Scandinavia and assigned his Cristobel Music with Gullo in South Africa.

MGM's Carol Cube announced that MGM Music, the newly formed publishing outlet for the label, will be handled in the U.K. by Robbins Music.

Ron Bagdasarian — David Seville — signed a deal at MIDEM with Fred Marks of the U.K. Philips label as solo artist.

U.S. producer Snuff Garrett signed the Scandinavian rights

for disks will be progressively expanded. The Dynaflex name, far, is an R&B copyright mark used only on the label of RCA disks and the disk's sleeve. Whether the custom record accounts who'll be served with the Dynaflex disk will be allowed to advertise the Dynaflex name on its own label and the sleeve is another problem RCA hasn't resolved yet.

In introducing the Dynaflex record, Laginesta said: "The Dynaflex record is the most significant improvement over the conventional LP in many years. For years, the industry has been plagued by such causes as blue tape, imperfect groove molding the disk slippage on the turntable; the Dynaflex record virtually eliminates these flaws in addition to providing a record with longer life and greater flexibility."

The thickness of the Dynaflex record is .03 inch, while the

(Continued on page 66)

## RCA's Dynaflex in Formal Bow

**NEW YORK**—"The Dynaflex disk will be the record of the 1970's," says Irwin Tar, president of RCA Records. His prediction was made by RCA Records last week when it formally introduced its Dynaflex record, a lightweight disk with a thinner music groove.

The RCA executives at the Dynaflex demonstration in New York pointed out that the company was still behind its push into tape, but that it was not building up tape at the expense of the disk. "We're totally committed to records" was the theme reiterated by Rocco Laginesta,

president of RCA Records, and Irwin Tar, the company vice president in charge of planning.

During the four months of several months, RCA and its custom clients have marketed more than 12 million Dynaflex records. As of this week, most RCA Victor, Red Seal, Camden and Victrola, as well as some of the custom client accounts, already are being made in Dynaflex at RCA's three record pressing plants in the U.S. As conversion of pressing facilities and depletion of catalog inventories proceed, production of Dyna-

flex will be progressively expanded. The Dynaflex name, far, is an R&B copyright mark used only on the label of RCA disks and the disk's sleeve. Whether the custom record accounts who'll be served with the Dynaflex disk will be allowed to advertise the Dynaflex name on its own label and the sleeve is another problem RCA hasn't resolved yet.

The thickness of the Dynaflex record is .03 inch, while the

(Continued on page 66)

## A Stock Buy-Up Makes Dome Wholly Owned Wing of GRT

**NEW YORK**—Dom Distributing in New York has become the wholly owned subsidiary of the GRT Record Group because of the buy-up of the stock controls by Bernie Block and Stan Hoffman, both of GRT Corp. The GRT Record Group is a division of the GRT Corp.

Block and Drayson, who headed the Dome operation, have left the distributorship. Stan Hoffman, formerly general manager of Schwartz

Brothers, Inc., in Washington, will be vice president and general manager of Dome. Hoffman, who was with Schwartz Brothers for a little over three years previously had been president of Maryland, a distributorship headquartered in Maryland.

Dome is currently distributing, among others, Fantasy, Disneyland, Telstar, Jamie/Guyden and Pickwick 33, in addition to the GRT, Chess and Janus labels.

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For More Late News  
See Page 66

# Lowery Pubs Expand—Form Three New Cos.

ATLANTA — The Lowery Group of Music Publishing Companies has formed three new firms, bringing to six the

## BLUE THUMB IN THE SPRING

LOS ANGELES — Ten tickets to the Cassius Clay-Joe Frazier heavyweight championship fight are being used by Blue Thumb as incentive sales awards.

As Blue Thumb's distributor, Capitol's sales and promotional force is vying for the front row tickets in contests based on surpassing sales and airplay goals.

Don England, Capitol's distribution vice president, and Sal Licata, Blue Thumb's national sales director, developed the incentive plan. Blue Thumb bought the front row tickets for the Madison Square Garden fight March 8.

## Col, Capitol Families Tied For Gold; WB, London in 2d

NEW YORK — In the recap of record companies by family (owned and/or distributed labels), Columbia, Records and Capitol Records were tied with 21 gold record awards authorized by the Recording Industry Association of America during 1970.

Columbia's total came from the Columbia, Epic and Barnaby lines, while the Capitol total came from the Capitol, Apple and Invictus lines. Tied for second spot 14 gold awards were the Warner Bros. and Reprise families and the Atlantic family which include the London, Parrot, Threshold and Deram labels, scored with 12, while the Atlantic family of the Atlantic, Alco, Cotillion and Daram labels picked up 10 awards.

The Bell Records family (Bell, Windfall and Philly Groove)

number of active companies included in the vast Lowery publishing enterprises.

Bill Lowery, president, said the new firms are Terri Music, the first ASCAP member; Tecumseh Music and Young World Music, both BMI.

Lowery was first president of Terri Music, his first venture into ASCAP, with Gary Weisz serving as first vice president. Other officers include Joseph Cotton Carrister and Mary Talbot. Bill Frank is signed as the first writer.

Tecumseh will have the same officers, and Kendall Hayes has been signed as the first writer. Young World will be a partnership between Lowery and artist Freddie Weller.

The Lowery group now includes Lowery Music, Low-Twi Music and Low-Sal, Inc., in addition to the newly formed Iris.

Represented in the catalogs of these 2,359 songs are the works of Buddy Buie, J.R. Cobb, Emory Gordy, Tommy Roe, Ray Whitley and Joe South.

## Flash Acts Out As Concerts Are Buying Quality

• Continued from page 1

While established top acts, including the Stones, will continue their success, Rubin planned to the present "cult of the individual" with such artists as James Taylor, Buddy Miles, Elton John and Kris Kristofferson coming to the fore.

He predicted that any new group has smash prospects within the last year unless featuring one performer. Rubin also cited concert attendance by older people as accounting for about 25 percent of audiences.

Some acts, such as Chicago, Rubin said, are more aware of their audiences and will play one week at Carnegie Hall soon rather than play one night at Madison Square Garden for the same amount of money.

Actors also are becoming softer going a most radical change, according to Rubin, and gaining even wider acceptance. Among the acts handled by IFA are Cheech & Chong, Bonnie & Friends, Leonard Cohen, Jefferson, Eric Burdon & War, Deep Purple, Pacific Gas & Electric, Alive 'n Kickin', Jake Holmes, the Grateful Dead, Sugarloaf, Buddy Miles, The Youngbloods, Stevie May, Big Brother, Ian & Sylvia, the Four Tops, Seals & Crofts, Crow, the Deftones, Bread, and Mason Protz.

In the transition from a singles world to an album world, there are many record producers who are going to get lost, believes Buddy Buie, a songwriter and independent record producer who now is part owner in a new recording studio in Atlanta called Studio One. The studio, which is putting in a new 16-track Scully, is owned by Buie, publisher Bill Lowery, Buie's songwriting partner J. R. Cobb, and Paul Cochran, manager of the Classics IV. All of these men are pathblazers in a movement to popularize an Atlanta Sound around the world. The studio is divided among three record producers, an independent record company, and Buie admits that the new studio is not rented out much . . . "In fact, we'd have to pay to rent it out," he says. "The record studio, you see, is a thing of pride to all the men; they've been 'bought and built with cash' that they can't afford to lose." Businessmen Luellen and Martin in Louisville built the advance-design custom console, a fully integrated facility that can handle mixing outputs to a 4-track channel program, a 2-track stereo program, and a monaural program. It has three live echo chambers, two of which are from four years ago; he did all of the Classics IV hits, plus Billy Joe Roy's "Cheech Hill Park." At the current time, he is working on a new project trying to bring Declan Clark back with a hit for Liberty Records. Buie's president of Studio One and found that he had to buy equipment before at Columbia Records studio in Nashville; the convenience of having it there allows for a much margin of error.

I can put things down and maybe later in the mix-down room I can decide not to use some of it." But the studio is "a studio One" more than just the equipment. "We have the Atlanta Rhythmic Section which Decca Records has scheduled two albums for," he says. "And this will do a concert tour, plus a lot of television appearances starting in September. This group plays on our hits and each man is more or less a musician." Drummer Robert Nitx wrote "Cherry Hill Park."

"Everybody is either a songwriter or a producer. And Barry [Bainbridge] is one of the best I've ever seen," he points out that Cobb and himself have teamed up on three of the top 10 hits this year, including the giant tune "Traces." For a long time, record producers used to plan out a session as far in advance as three weeks, but now studios figure out to get a hit in three hours. Staff left over from selecting a hit single was later thrown into an album. Today you can't think of his single, says Buie. "You have to try to make a creative album from first cut to last." The problem, he says, is that record companies to produce an album and "that's a big allocation of money." A large number of record companies are trying to hold back . . . a lot of guys are still looking for something else, and they believe nothing matters but singles. This album spearheads an MCA "Sound Conspiracy" record deal planned on production according to MCA's own committee to coordinate sales, marketing, and advertising promotion on all product released. The staff of MCA Records, which includes executives from Decca, Kapp, Uni Records, and just named distributor, introducing new product.

This album spearheads an MCA "Sound Conspiracy" record deal planned on production according to MCA's own committee to coordinate sales, marketing, and advertising promotion on all product released. The staff of MCA Records, which includes executives from Decca, Kapp, Uni Records, and just named distributor, introducing new product.

## Studio Track

By CLAUDE HALL

intend to make this company one of the best production firms in the business."

Bill Stahl has just opened his new Ultrasonics Recording Studio at 100 N. Franklin St., Hempstead, L.I., N.Y., just outside New York City. He has a new 16-track Scully and a custom console that Stahl, engineer and president, feels is probably one of the most flexible ever built. Stahl, incidentally, had been involved in the old Scully that wasn't merely a converted unit in his old studio where such groups as the Iron Butterfly and War, Zappa and the Mothers of Invention had recorded. The new Mama Cass "All official" opening celebration of the new studio will be held soon and Stahl has promised to invite all of us out for a beer.

\* \* \*

Talked with Richard Keefer, president and chief engineer at Seattle West Recording Corp., Seattle, the man behind the new studio in Seattle. Just west about a year ago, before that he'd operated Riccord Recording Studios up in Vancouver, Wash., "his" business was "driving away." Keefer also operates a record production firm and says that he's had many regional hits and some national ones, but still years for those national hits. "The major problem is convincing New York and Los Angeles were for him to go into the business of producing hits." He pointed out that such acts as the Fleetwoods, Paul Revere & the Raiders, the Kinks, and the Ventures were all from the area, and lamented that they were all a little before his time. But there's a lot of good talent in the area, left behind by the Association of Leftovers, produced by Ionian House Productions in team with Seattle West, and Team Sparks, who Keefer produced. Stahl to visit the studio soon in the Yellowstone, a Montana group.

\* \* \*

Forgot to mention last week that Criterion Recording Studios, Miami, also do live concerts. On Jan. 10, the Grateful Dead, Ron Albert and Carl Richardson recorded a "January Winters concert" live for Columbia Records at Park West, Chicago. It was the first 16-track mobile recording for Criterion. On the same hill with Winters were the Grateful Dead, who was also tape-recorded by the Criterion crew. Jan. 10, the Free Sisters were in Chicago, and the Sun Country, a Seminole Indian band group, have also slated a week of the studio's time, according to Our Gal in Miami, Sun Lane.

\* \* \*

Sound Ideas Studio, located at 1595 Broadway, New York, has just installed a new Autocet 16-track two-inch tape recorder, as well as 8 Koss 16-wayable recorders and a 16-track Control Room. Atmos Phas Shifter (to simulate phasing effects). Wayne Kent has just joined the staff as a mixer; he'd been with Record Source, New York. George Klaban at Sound Ideas says 16-track prices are \$110 per hour.

\* \* \*

Soundwave Recording Studios continues to swing in Boston. The Housewives' Chart-toppers were in on a session, as was Larry Butler of Westpark Records, independent Chicago engineer Andrew Williams (working on Chess Records material), the Heartbeats working on an album whose proceeds will go to the Heart Fund. Some members of Fortune Productions mixing and overdubbing a song called "When I'm With You" featuring Don & Dixie on Impresario Records.

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"New Generation" sounds like the best of The Chambers Brothers' live shows.

Only no audience claps and screams over the music they play.  
And amplifiers don't hiss or buzz at the end of a song.

And Lester doesn't talk about a gig in Minnesota  
while Willie fixes a broken string.

The Chambers Brothers' new album is all the excitement  
of seeing them live.

The only thing missing is the roar of the crowd.

# A new album from the group that turned Madison Square Garden into a frenzied dance hall.



Includes their hit single, "Funky." 4-45977  
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# Billboard

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I DON'T KNOW HOW TO LOVE HIM  
FROM "JESUS CHRIST SUPERSTAR"  
BY HELEN REDDY.



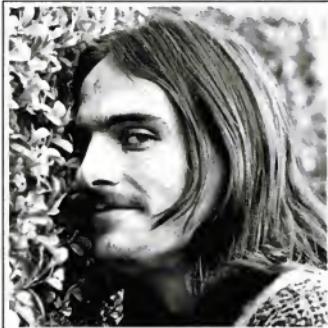
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3627



DIRECTED BY DE BLASIO AND WALD INC.  
PRODUCED BY LARRY MARKS



# How James Taylor Tampers with Success.



**I**t is with some reluctance that we make all of this public.

But in the long run, it may be best for everyone to make a clean breast.

Some of you may remember James Taylor, whose brothers Livingston and Alex and sister Kate record for Atlantic Records.

Last year, James recorded for us at Warner Bros. Records an album which we chose to entitle, with an imaginative burst, "Sweet Baby James."

"Aha!" said our Sales Guys, tasting sweet triumph as sales quickly mounted on "Sweet Baby James." "Aha," and thank God it's not another of those Artistic Triumph-Lousy Sales jobs.

They cashed in, did our Sales Guys.

Also "Aha!" said our Promo Guys, breathing hot down the necks of disc jockeys as they laid on with Mr. Taylor's single, which popped from that very same album and some of you recall as "Fire and Rain."

There might the matter have ended with Goodness all round, and Emery Companies popping up with Old Masters that James once played on, or stood near, in that grand Yankee tradition known as "anything for a buck."

So when there arose such a clamor for yet a second single to pop from "Sweet Baby James" — one called "Country Road" — it would seem the easiest thing on God's green turf for James and Warners just to put it out.

Wouldn't it?

But no.

James and his gang, abetted by Peter the Producer Asher, thought James could probably do just a wee bit better vocal track for "Country Road."

So they started fiddling with the vocal track.

And, as they fiddled, across this great land, Warner Bros. radio promo men suffered instant nausea on hearing of

THE SPOILING OF THE  
SURE BET.

And then James started fid-

dling around with the guitar track, too.

And across this great land, Warner Bros. sales guys got the Sudden Sickies.

But James redid "Country Road" top to bottom. Adding voices at the end even.

The result, pray God, is better than ever.

Gutty Warner Bros. Records is going to find out, anyway. We're putting it out.

We suspect "Country Road" will be a success.

You cats whom curiosity has not yet killed may hear the difference in the new "Country Road" on Warner Bros. single #7460.

Those of you who take these things more calmly will be pleased to note that Mr. Taylor is currently in the studio working on the Next Album. (tell you more later —)

Either way,

COUNTRY ROAD and Sweet James are both on Warner Bros. Records where, as the saying still goes, they belong.

# Trade Embraces New Life Style Through Theme of Mod(eration)

*Continued from page 1*

the 'hard' or 'acid' schools of rock and towards a softer more lyrically poignant conservative feeling in music."

"The rebelliousness of our youth," he added, "as well as the college 'cut-out' element seems to have settled down. This is in direct relationship to the continued withdrawal in Vietnam. The era of mess confrontation has dramatically ebbed."

Levy continued: "With the general winding down of causes, today's youth are gradually finding themselves concerned with the same mundane problems that bothered their parents—getting a job, finding a mate and developing their own style. They are turning more inwardly than ever before, songs about revolution in the streets have ceased to be pertinent. Songs about drug-taking aren't heroic anymore, when it has become so commonplace; yet the new generation is still and express love openly has brought about a neo-romanticism with the moderation."

## Nostalgia

According to Levy this "neo-romanticism" is reflected in the feeling of nostalgia which is not just a passing fad but a long-term phenomenon that may well be with us many years to come.

The cults of Humphrey Bogart and W.C. Fields and the great comedy of the thirties—the way back to silent film is paralleled in the music business by the tremendous interest in Little Richard, Chuck Berry, Bo Diddley and Bill Haley.

Levy said, "Even a return to religion, although certainly not the religion of our generation, indicates there is some longing that these establishments can live with. 'Jesus Christ, Superstar,' 'God, Love & Rock & Roll,' 'Spirit in the Sky,' 'Let It Be' and 'My Sweet Lord' may not be that old-time religion but it's a lot healthier for the Church to reject."

Levy also noted that, as usual in the music/record business, the final proof is in the charts. As an example Dawn, Fifth Dimension, Barbra Streisand, Diana Ross, Perry Como, Bobby Goldsboro, Cissy Houston, the Supremes and the Four Tops, Edwin Starr, B.B. King, Thomas and the Osmonds are all in the top 30. Even Presley, once termed "the greatest rocker of them all" is on the easy listening charts.

"Music," said Levy, "is the most important reflection of the life-style of youth and the most important sociological fact that is currently emerging is that this life-style is not going to be nearly as radical as it appeared at first. We are going to be able to find a middle ground. We'll

change and they'll change and we will co-exist. The generation gap may not be easily bridged but it won't split the country in half either. The factor is the moderating influence of our culture and on our music. It's a definite trend, and all of us in the record business will be making a mistake if we ignore it."

"No, No, Nanette," Broadway's hot ticket, is another example of the masses' return to nostalgia (See Talent section for review.)

Also, in the nostalgic mood, is the deal made by Bill Borden, president of Monmouth-Evergreen with EMI America, for the rights to the original recordings made between 1921 and 1937 by Talfuth Bankhead, Walter Pidgeon, Gloria Swanson, Adolphe Menjou, Bebe Daniels, Ramon Novarro, and others. The LP's will be titled "A Nostalgia Trip to the Stars." Liner notes for the two volumes were written by Stanley Green. The LP's are expected to be ready for distribution in February.

Borden has decided to intensify the sales effort on the two-record set "Through the Years with Vincent Youmans," due to the favorable reaction to Broadway revival of the Youmans musical, "No, No, Nanette."



CHUCK MANGIONE, left, and Charles Fach, Mercury Records vice president, look over "Friends and Lovers," the new LP package of Manegione's best known television compositions with the Rochester Philharmonic, which Mercury acquired as part of a contract with Mangione, musician-composer, who is an associate in ensembles at the Eastman School of Music, Rochester, N.Y., and director of the Eastern Jazz Ensemble. The performance originally was issued on GRC Records, a Rochester-area label.

## Kenton Using Television

*Continued from page 1*

The station receives a percentage of the sales for its participation. Kenton cut one-minute and two-minute commercials under the creative direction of Philadelphia advertising executive Gene Kohber.

The television show will run for between two to three weeks, Kenton said. Office manager Clinton Roemer will analyze audience reaction.

If the show does well, Kenton plans to expand it either to a key market or similar stations. In the commercials Kenton talks about his band and about the catalog of LP's he cut for Capitol over 27 years. Music from the LP's is heard in the background.

"Philadelphia has always been

a good town for the band," Kenton said, "and if we are to prove anything, let's do it in Philadelphia."

Kenton has been developing his mail-order business since he left Capitol, and now has a mailing list of 30,000 names compiled from audiences which attend his regular concerts and appearances at jazz clinics on college campuses.

Kenton went to TV ads as a quicker means of expanding the Creative World audience. "The radio only covers the fast-moving things, so the catalogs of all record companies are tied up. When things get squeezed—like they are now—it provides opportunities if you don't run and hide your head."

## Everybody's listening to Dave Dudley's new chart single "Listen Betty" (I'm singing your song) 73138

- #16—Hot Country Singles—Billboard (Jan. 30)
- #18—Country Singles Chart—Record World (Jan. 30)
- #17—Country Top 65—Cash Box (Jan. 23)
- #35—Country Album Chart—Record World (Jan. 30)

Produced by Jerry Kennedy  
Management and Booking by Buddy Lee Attractions,  
806 16th Avenue South, Nashville, Tenn. 37203



From The Mercury Record Corporation Family of Labels  
Mercury • Phillips • Smack • Earton • Lunight • Intrepid  
A Product of Mercury Record Productions, Inc. / 25 East Wacker Drive, Chicago, Illinois 60601  
A North American Philips Company

# CAT STEVENS



His debut performances at such venues as the Fillmore East and the Troubadour evoked excitement of Elton Johnish proportions. Since those performances FM programmers have been playing selections from his new *Tea for the Tillerman* album as if there were no tomorrow. Perhaps the most-played selection is "Wild World," which has been released as a single, meaning that Cat is about to become as big with the AM audience as he is already with the concert and FM audiences.

*Tea for the Tillerman*  
CAT STEVENS

Cat has a new single out.  
"Wild World" /  
"Miles from Nowhere" AM 1231  
from his new album,  
"Tea for the Tillerman" SP 4280

ON A&M RECORDS

# Tape CARtridge

## UA Records Head Calls Quadrasonic a Gimmick

**LOS ANGELES**—United Artists Records, new name for Liberty/UA, will not do any pioneering in quadrasonic, either on tape or disk.

David A. Pickett, president of both UA Pictures and UA Records, said he was dubious of the quadrasonic concept, "except as a long-term, audiophile-oriented state-of-the-art."

"It's merely a gimmick," he said. "I prefer not to make any substantial investment in the concept until it proves to have both creative and mass consumer acceptance."

He realizes other record manufacturers (and tape companies, too) are beginning to release product in both 8-track and quadraphonics. "We will, too," he said, "but on a more realistic approach."

United Artists has made several

quadrasonic-8 titles for release early this year, but will not get involved in major product releases.

Turning to other tape divisions, Pickett recently appointed president of the label succeeding Al Bennett, said the tape division will be an essential part of his plans to continue the company's growth.

"I realize that our tape division is a strong force in our sales and marketing positions," Pickett said. "We will continue to develop and market our own products, and will search for additional business as a custom duplicator."

UA now has a tape duplicating plant in Omaha, but has scratch-built plants to add a second plant in Council Bluffs, Iowa. "Frankly," he said, "the tape industry is overextended. There is little need to expand our duplicating facilities at this time."

Specialty companies are manufacturing the little things that count: carrying cases, head cleaners, demagnetizers, display racks, tape measures, film clips, erasers, strokes, splicing blocks, wipers, browser boxes, among other products.

"Accessory items are written about as specialty products," said a hardware manufacturer, "but the more players and tapes on the market, the more demand for specialty goods."

Today, there are more than 200 accessory manufacturers, specializing in goods from labels to lithographic and frame carrying cases to tape measures.

While the list of companies manufacturing tape accessories is growing, farms already established in the field are continuing to create specialty products, like:

Ampex, TEAC, Capitol, 3M Co., RCA, TDK Electronics, Amico, Ampex, GRB, and others. But the field is dominated by specialists, including: Robins, Recoton, Ambra, LeBo, Fine-Tone, are merely a handful of firms specializing far and wide on the little things that count.

Slide controls were a definite design trend.

Cassette Import Corporation showed an 8-track component system utilizing slide controls for under \$100. This includes turntable and headphones.

**Trend Gains**

The trend to more combination home/car tape players was also pronounced. Commodore, for example, has one such unit with lock security feature that comes with a speaker. The whole package is under \$100.

Electro Brand Inc. of Chicago also stressed the home car unit and showed it in three different versions. One lists for \$109.95, combination of speakers determine other price points.

Many car players were in evidence, too. Among them: Skyline Electronics, with a cassette unit listing for \$99.95 and a mini Model CR-87 listing at the same price.

Two of Webster's drop-in models is another example of the more complete system approach. This is Model WFX 259 incorporating a cassette deck, 8-track player and multiplex receiver with two omnidirectional air suspension speakers priced to sell at \$199.95.

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**Many Units**

There were many combination 8-track and radio units. Broadcast Industries showed one drop-in unit featuring 8-track and multiplex radio with twin speakers listing at \$199.95.

Unlike the Webster unit where the various components are in one piece, Clarion showed two new systems of separate components. Model M-1000 is a combination 8-track and AM/FM receiver unit, separate record changer and two of the firm's horn dispersion speakers utilizing tweeter drivers. This system lists at \$199.95. Also shown was the same setup without changer and with AM/FM multiplex deck combined with a 8-track for \$199.95.

BSP McDonald's RST-28 is still another approach with the turntable placed on top of an 8-track/multiplex receiver unit in a package offering two speakers. The retail value is listed at \$279 but

New design trends also emerged.

Toyo, for example, showed an

(Continued on page 16)

## Accessories Rises From 'Shadow' Into Sunlight of Tape Business

**LOS ANGELES** — Although a "shadow" industry within the billion-dollar tape boom, the demand for accessories and supplies increases as the tape industry thrives.

While not as glamorous, perhaps as other segments of the market, fine manufacturing of accessory products are realizing handsome profits in being specialists.

It is apparent that equipment manufacturers implement their series to utilize the full potential of the tape medium. Companies producing devices that either perform a specific function or expand on players or increase its potential as a source of entertainment have a blue chip financial base.

Specialty companies are manufacturing the little things that count: carrying cases, head cleaners, demagnetizers, display racks, tape measures, film clips, erasers, strokes, splicing blocks, wipers, browser boxes, among other products.

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Today, there are more than 200 accessory manufacturers, specializing in goods from labels to lithographic and frame carrying cases to tape measures.

While the list of companies manufacturing tape accessories is growing, farms already established in the field are continuing to create specialty products, like:

Ampex, TEAC, Capitol, 3M Co., RCA, TDK Electronics, Amico, Ampex, GRB, and others. But the field is dominated by specialists, including: Robins, Recoton, Ambra, LeBo, Fine-Tone, are merely a handful of firms specializing far and wide on the little things that count.

"As you accumulate tapes, you'll want some way of storing them. Available storage units range from

small cases (\$1.95) to large home storage units that hold 48 tapes. If you prefer, there are units that allow you to store your music on shelves.

As you purchase more sophisticated equipment, key maintenance accessories are a head demagnetizer, tape heads and head cleaning supplies.

Robins Electronics is offering a cassette head demagnetizer for \$8.50, a strobe unit for \$6, a bulk eraser for \$1.50.

Lafayette Radio enhances the supplies package with AM and FM cassette tuners, which transforms almost any cassette player into a radio. The AM tuner sells for \$7.50, the FM unit for \$12.95.

For storage, there is Walco's Cassette, Ampex's cassette library, Recoton's cassette album, Penn State Industries' cassette album and Amberg's carrying cases.

## Cap Booklet Gives Pointers to Salesmen

By ELIOT TIEGEL

**LOS ANGELES** — Capitol is producing an instructional booklet for its salesmen on how to sell tapes.

Fred Rice's merchandising development department is producing the 20-page booklet which has been developed as a fundamental guide into all aspects of tape cartridges and how to sell and merchandise this additional profit-producing product.

The material was researched by Capitol and explains where the tape potential lies in the future and what the dollar volume is now. There are tips on how to sell tapes at retail.

"Our people need this kind of information," said Rocky Cateni, Capitol's national merchandising vice president. "Because we've never informed them about the marketing of tape in an in-depth manner. Although it seems a bit late to be doing this, the market is beginning to blossom and we

make a great deal of profit out of tapes. And we need to emphasize that."

The booklet will be distributed to Capitol's salesmen and their accounts plus routemen for racks and other persons involved in the distribution of tapes.

Rice, who has designed hundreds of in-store sales items, finds there are people who do not understand the mechanics of buying and recording tape.

There are stores which put an 8-track cartridge in one department, the cassette in another, the LP in another and the LP in still another, he says.

Capitol has been unifying all three configurations in special promotions and on its new promotional product, "All Things Must

(Continued on page 14)

## Allison Audio Moves to Full Output on Premium Quality Line

By RADCLIFFE JOE

**NEW YORK**—Allison Audio Products is moving into full production of the premium quality of blank loops, cassette and 8-track cartridge tapes, introduced by the company on an experimental basis just under one year ago.

Decision to move into full production of the line, which is being marketed under the Allison label, was made just last year on the product which was sold in a controlled market during its experimental period.

Lowell Ligator, president of Allison, said his market research program revealed that there is a consumer demand for a top quality line of blank tapes. He believes it will justify the list prices.

The cassette blanks will be available in lengths of 60, 90 and 120 minutes, and the blank loops up to 85 minutes. Allison will also concentrate on the development of a full line of accessories to complement the blank tape line.

No Division

Ligator further disclosed that his company will establish a new division to handle the duplicating and packaging of educational, medical and industrial prerecorded cassette tapes. The executive said that within recent months

the duplicating demands for pre-recorded educational and industrial cassettes had grown to a point where it became unwarranted for his regular duplicating facilities to handle.

"Take the cassette," he continued, "this tape configuration suffered many setbacks in the past year, mainly because the industry failed to come together in efforts on eliminating its flaws and product quality problem."

"The consumer," he observed, "has not mixed the cassette for a reason other than low cost, for reasons of quality and high cost." "All the industry needs to do to win the consumer back to cassettes, is pay attention to stand-up, and make it a priority product."

Ligator is convinced that this is how his company managed to stay in business, and solvent, at a time when the rest of the industry was knuckling under. "Our product must, at all times, be more than just commercially acceptable, or I would not allow it to leave my facility."

The Allison executive also feels that more effective controls of bootlegging, greater automation in all stages of duplicating and packaging, and the introduction of mechanically acceptable endless loop cassette, will play a decisive role in the ultimate success of the tape in the general, and the professional market.

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**Tape CARtridge**

# National Tape First Rack to Move Into the Educational Market

MILWAUKEE—The impact of tape on the educational market is just beginning.

National Tape Distributors became first rack merchandiser to distribute a line of educational tapes in all its music outlets and specialty stores.

The company signed an exclusive distributing/marketing agreement with Imperial International Learning Corp. to distribute a line of audio cassette and video products in the U.S.

The initial release will be 15 programs in the Grademaker cassette series for children between 4 and 10 years old. Each Grademaker package includes a half hour of tape and a fully illustrated activity book.

Distribution begins in February in music stores, toy departments, supermarket food sections, electronic outlets and specialty locations, said Maynard Spiegel, director of National Tape's planning and development department.

## 90-Day Test

"Our first goal is to set up a 90-day test market to find out just what stores will do the best job of selling this product. The program allows a chain to have a private 'turnkey' store independently on an enjoyable instructional activity," he said. As the company gets into full marketing, it will expand its catalog.

As we look into the future, other mass merchandisers will cer-

tainly follow our lead and establish complete educational departments," said James J. Tiedjens, president of National Tape. "To meet these needs we are attempting to do something about giving National Tape a better position in this market."

Tiedjens also said:

## In Future

"In the lounge future, we can certainly visualize video being a major part of the educational market, and, therefore, a driving force in the need to combine educational departments in retail stores. This may be only a few years from being a reality."

"We can utilize learning educators to write material for its cassette tapes. Beside scholastic tapes, the company is starting a program in vocational training, according to Tiedjens. Bassett has formed an imprint with Dick Ringefeld and George Johnson in 1964.

Since that time, Imperial has put into production programs on cassette and rest-to-start. It offers courses in math, reading, speech, social studies and spelling on a basic level and science, business, English, geography on an advanced level.

The courses also include "Black Heritage," a series of biographies of Negro leaders and filmstrips and filmstrips. South Africa, Mexico and Japan. Among programs directed to advanced students are a series of history courses.

The Kanakakee, IL-based company records, duplicates, prints and binds stocks and ships from a new multimillion-dollar plant.

# Tape Happenings

Cassette Masters Corp., Yonkers, N.Y., is introducing a line of blank cassettes for the educational market. Its first promotion offers dealers a \$100 unit order for \$20.50. Leonard Ripley, general manager, said Cassette Masters will private label in 30, 60, 90 and 120 minute formats.

Towle International Corp., Lexington, Mass., is offering a new line of high speed tape duplicating equipment for cassettes and 8-track tapes. The machine duplicates monaural and stereo from reel, cassette and cartridge masters in full track, 2-track and 4-track formats. Slave can be added to boost production up to 3,000 units per hour shift.

White Electronic Development Co. has introduced a new cassette recorder line in Canada, and Bob D. Sullivan will be the company's factory representative. Arkansas, Louisiana, Oklahoma and Texas (except El Paso), TEAC is setting up tape clinics across the U.S. in conjunction with franchised dealers. In Florida, TEAC of the U.S. has changed its name to NEC America. . . . Panasonic has introduced a cassette recorder, model DR-225, at \$199.95. . . . Dyna Electronics, Miami, is expanding its telephone showroom facilities across the U.S. It will open a warehouse-service depot in New York and a warehouse-service showroom in Chicago in June.

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- LAFF NO. A141 "BURGLER IN THE BEDROOM"
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- LAFF NO. A143 "THAT'S MY WIFE"
- LAFF-145 "PRAY TO BOOTY"

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# Tape CARtridge

## New Tape CARtridge Releases

### RCA VICTOR

#### RCA Camden

**VARIOUS ARTISTS**—The Golden Era of Rock-and-Roll; (B) CBS 1112; Living Guitars—Blue Grass Breakdowns; (B) CBS 1115

## Intra Expands Its Tourist Trade Mart

LOS ANGELES—Intra Ltd., a spoken word tape programming company, is expanding its tape tour to new markets. Through IntraTour, a division of Intra, the company offers taped cassettes for tourist attractions, including a marketing manual for San Francisco, Los Angeles, San Diego, California and Florida, Gray Line tours of Los Angeles, and city and scenic tours.

It is offering samples of its tour packages in foreign languages, Spanish and Japanese, to lure foreign speaking visitors when no multilingual guide or system is available.

IntraTour offers six tours of Los Angeles through Budget Rent-A-Car for \$3.95 per tour, according to Marty Rose, president. At most locations companies either use Bell & Howell (Roadrunner) or Ampex (Micro 1) cassette playback units.

Tour tapes run between 35 and 40 minutes, with programming be-

#### RCA Victor

DOLLY PARTON—Golden Streets of Glory; (B) PBS 1603  
THE YOUNGSTONES—(444) The Wind; (B)  
CNET ATKINS—For the Good Times & Other Country Classics; (B) PBS 1604, (C) PBS 1605  
MURKIN MILLER—(444) The Big Easy; (B) PBS 1606  
ORQUESTA ARAGON—Ocha Cha Cha; (B) PBS 1602

JOSÉ FELICIANO—January 1971; (B) PBS 1603  
ALICE COOPER—Piano Y Sus Ritmos; (B) PBS 1604  
JOHN DENVER—Whose Garden Was This? (B)  
JESSE JAMES STORCH—From a Naked Window; (B)  
THE MAIN INGREDIENT—Tasteful Soups; (B)  
WATSON JENNINGS—The Take/Take; (B)  
POETRY ALIVE!—DOLLY PARTON—Two of  
a Kind; (B) PBS 1606, PK 1606  
NILSON—The Family; (B) PBS 1603, PK 1623

#### RCA Red Seal

THE CHIMES I Love—Arnon Rubinstein; (B)  
THREE FAVORITE BEETHOVEN SONATAS—  
Abe Laboriel, Violin; (C) BXW 3372  
BEETHOVEN: CONCERTO IN G, OP. 41—  
Columbus Symphony Orch. (March)  
(C) RK 1045

### CAPITOL

#### Apple

JOHN LENNON—Plastic Ono Band; (B) BXW 3372  
TODD RHOADES—Plastic Ono Bands; (B) BXW 3373,  
(C) BXW 3373

#### Capitol

CHARLES MINGUS—(B) BXW 625

## Blue Thumb Sampler

LOS ANGELES—Blue Thumb Records has put out a 4-track sampler for sales and promotion personnel of Capitol, which distributes its product.

The sampler will feature music, comments, artist, sales information and incentive programs, all outlined on one cartridge.

Eventually, Blue Thumb plans to include disk jockeys, altering the programming to music and words from performers.

The sampler is to take advantage of the popularity of cassettes in autos, the limited time allowed disk jockeys and salesmen to listen to new product, and the new tape medium, according to Don Graham, a co-partner in Blue Thumb.

Graham and Bob Krasnow, president of the label, are producing the tapes specifically strictly as merchandising tools, not to be duplicated for retail sale.

## License Snarls Hurt '8' Sales

PARIS—Sales of 8-track cartridges in France are being drastically inhibited by the difficulty in finding the right import hardware into the country, claimed Michel Jaubert, director of Stereo Jaubert, a company producing both cassette and 8-track cartridges.

Jaubert was quoted as mentioning the shortage of hardware, and the fact that the 8-track system was introduced in France almost five years ago, buying complete sets of 8-tracks from Amplex International Operations Inc. The deal was negotiated through Charles Paquet and Bernard Berthomer of Amplex, who will now work with Jaubert—a production capacity of more than 3,500 cartridges and cartridges daily.

The unit consists of one BLM 200, four slaves and one professional mastering unit.

## Chi Housewares Show

• Continued from page 12

B-track deck with the cartridge insertion area mounted on top, with a blacked brushed aluminum trim. As a complete system with two speakers it lists for \$59.95. The deck alone lists for \$59.95.

The wildest innovation was Welson Co.'s WR-2001 radio and B-track player designed like a space helmet.

TOP

# Tape Cartridges

(Based on Best Selling LP's)

This Week Last Week Title, Artist, Label (B.Tr. & Cassette Rec.) (B/Cassette)

1	ALL THINGS MUST PASS	George Harrison, (B/W 639; AXW 639)
2	ABRAXAS	Santana, Columbia (CA 30130; CT 30130)
3	JEESUS CHRIST, SUPERSTAR	Various Artists, Geese (6-206; 7-204)
4	GREATEST HITS	Sammy Davis Jr., Epic (KO 30235; ET 30235)
5	PENDULUM	Credence Clearwater Revival, Fantasy (8640; 58410)
6	JOHN LENNON/PLASTIC ONO BAND	John Lennon, Apple (A 100; AM 100)
7	ELTON JOHN	Elton John, Uni (9-7309; 2-7309)
8	STEPHEN STILLS	Stephen Stills, Ampex (M-57202)
9	THE PARTRIDGE FAMILY ALBUM	Bell (86050; 56502)
10	LIVE	Creedence Clearwater Revival, Fantasy (BXW 632; 4XW 632)
11	TUMBLEWEED CONNECTION	Elon John, Uni (8-7306; 2-7306)
12	WORK	Various Artists, RCA Victor (PBS 1653; PE 1653)
13	CLOSE TO YOU	Carpenters, AAM (4271; CS 4271)
14	LED ZEPPELIN III	Led Zeppelin, Atlantic (TS 7301; TC 7301)
15	TO BE CONTINUED	Isaac Hayes, Enterprise (E 1014; EN 1014)
16	CHICAGO	Chicago (1B 08 0504; 1610 0508)
17	LOVE STORY	Scorpio, Paramount, Paragon (A 4002; C 4002)
18	WHALES, NIGHTINGALES	Various Artists, Elektra (E 3010; TC 3010)
19	NATURALLY	Three Dog Night, Dunhill (8508; 5508)
20	PORTRAIT	Various Artists, Bell (86045; 56045)
21	WATT	Ten Years After, Custer (77705; M 7750)
22	CHICAGO	Chicago (TA 3010; CT 3010)
23	ELVIS COUNTRY	Elvis Presley, RCA Victor (PBS 1655; PE 1655)
24	SWEET BABY JAMES	James Taylor, Warner Bros. (SWM 1843; CMX 1843)
25	BLOWS AGAINST THE EMPIRE	Paul Kantner & the Jefferson Starship, RCA Victor (PBS 1656; PE 1656)
26	TAP ROOT MANUSCRIPT	Neil Diamond, Uni (S-73092; 2-73092)
27	THIRD ALBUM	Jackson 5, Motown (MB-1718; M 75718)
28	FOR THE GOOD TIMES	Various Artists, Columbia (CA 30106; CT 30106)
29	TONY	Who, Decca (62300; 7-32500)
30	AMERICAN BEAUTY	Grateful Dead, Warner Bros. (81893; 51893)
31	BLOODSHOT	Country Joe & the Fish, Arista (471; 4EW 491)
32	AFTER THE GOLD RUSH	Hall Young, Reprise (BRM 4363; 56363)
33	WHAT ABOUT ME	Quicksilver Messenger Service, Capitol (SXW 630; 4XW 630)
34	CURTIS	Curtis Mayfield, Contour (MS 8005; MS 8005)
35	CANDIDA	Owens, Bell (8-6032; S-6052)
36	NEW MORNING	Bon Oyler, Columbia (CA 30290; CT 30290) (Ampe)
37	VERY DIONNE	Dionne Warwick, Capitol (TPS 567; CPS 587)
38	BLACK SABBATH	Warner Bros. (S1877; S1877)
39	— IF YOU COULD READ MY MIND	Gordon Lightfoot, Reprise (MB 6392; MS 6392)
40	DOORS '13	The Doors, Arista (4-6049; TC 5-4029)
41	WOODSTOCK	Soundtrack, Capitol (Ampe TBS NN; TSS NN)
42	EMITT RHODES	Dunhill (85099; 55099) (Ampe & GRT)
43	LOLA VS. POWERMAN & THE MONEYGROUND	Emitt Rhodes, Columbia (6423; 56423)
44	— AEROPHUNK 7	Air/Century (85091; 55090) (Ampe)
45	— IT'S IMPOSSIBLE	Perry Como, RCA Victor (PI 1667; FK 1667)
46	— THAT'S THE WAY IT IS	Mick Jagger, Columbia (PBS 1652; PE 1652)
47	— ROSE GARDEN	Eva Anderson, Columbia (CA 30411; CT 30411)
48	— HIS BAND & THE STREET CHOIR	Vern Morrison, Warner Bros. (81864; 51864)
49	— CHICAGO TRANSIT AUTHORITY	Columbia (1B 08 0545; 16 08 0545)
50	— COSMO'S FACTORY	Credence Clearwater Revival, Fantasy (B-6402; 5-6402)

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Since Jeremy's album is really *Jeremy*, we feel he should describe it to you himself.

**Dream City**  
Caterpillar eyes are looking up at me so wide  
I don't have to look to see she's there beside  
Me, right here.

And she's living with me in my dream city  
No one can hide and no one can lie  
Smiling tears hang in the sun to dry awhile  
Naked figures hang themselves a try in style  
Left her pants.

And she's living with me in my dream city  
We can get by with love in the night  
I have found a place so high  
Where you can see everything in the clouds.

You see there in the sky  
Where love is felt and wishes meet in the sun  
And she's living with me in my dream city  
No one can hide and no one can lie  
She's leaving her past and her pity.  
We can get by with love in the night

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JEREMY STORCH: FROM A NAKED WINDOW

LSP-4447  
PBS-1687



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Jon Landau in ROLLING STONE

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TURNER  
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You can find PROUD MARY and 10 others like it on this album (LST-7650)...

and this cassette (C-1112)...



Ike & Tina Turner on Liberty Records & Tapes

# Cartridge TV

## ROYALTY-FREE LICENSING TO U.S. MFRS. BY AVCO

LOS ANGELES—Avco is offering royalty-free licensing to U.S. hardware manufacturers to join its Cartrivision program.

Introduction of the first sets by Admiral have been pushed back from the spring of this year to the fall. Frank Stanton, president of Cartrivision, is presently looking for American firms willing to manufacture Avco's videotape system, which has now been sophisticated to include two decks; a playback only (as originally announced) and a tape deck with a built-in bellows unit set to permit off-the-air recording without tying up a regular TV set.

Avco wants to get U.S. manufacturers involved in its playback/recording unit before it begins soliciting licensees from Far East hardware firms.

The electronics for the deck unit will be made in Huntsville, Ala., with Avco's Research and Development facility manufacturing the transport unit and assembling all the components.

Since introducing its Cartrivision unit at the Consumer Electronics Show last June, the manufacturer has made a number of technical improvements, including: a more powerful zoom lens (as an accessory item), a tape stop button in the deck unit which splits the operation from the deck to the receiver and tape head replacement will be able to be done in the home rather than in a repair shop.

Avco will duplicate its cartridges of leased films in its 11 acre factory in San Jose, Calif.

## Intra Gears for Industrial

LOS ANGELES—Intra Ltd., a specialty audio programmer, is gearing itself for industrial types of cartridge television software.

The company plans original creations, feeling that acquiring libraries of films and banking completely on pure entertainment are questionable ways to get into programming, explained vice president Skip Alexander.

The self-improvement field portends the greatest impact in programming, Alexander said. The firm has been creating audio programs for industrial use and will rely on this knowledge in formulating programs for CTV when the time opens up for a free flowing of creative ideas. Alexander and his partner, Marty Roth, both stated.

Right now they feel that the headache of standardization of systems has to be solved before programmers can have a clear-cut idea about how the new industry is to develop.

Roth feels that advertisers will sponsor shows like Ford underwriting a how-to-fix your car

## Seminar Draws Static on Future Of CTV Field

HAMBURG—A seminar on "TV Commercials: The Medium for Future Communication" drew mixed reaction about the new electronic industry's future.

Because of increased leisure time, the possibility of more frequent job changes and a "growing" overall awareness, cartridge TV will be the next, stated Claus Kuehn, manager of Studio Hamburg.

But Dr. Eckart Hass, manager of Polytel International, cast a damper on Kuehn's optimism, stressing that, while tape players and cassettes, the difficulties involved in leasing systems and the possible breakthrough of cable and satellite TV before cartridge TV becomes popular.

Some 100 persons also heard Kurt Gruenfelder talk to the uncertainties of consumers' reactions. He is president of the Swiss Union of Canvassing Advisors and Agencies, which will set up a committee to undertake research into the public's attitudes about cartridge TV.

JANUARY 30, 1971, BILLBOARD

## Screen Actors Pledge Close Dialog With AFTRA Re CTV Payments

By CLAUDE HALL

NEW YORK—The American Federation of TV and Radio Artists has received assurances from the Screen Actors Guild for close co-operation in jointly negotiating an agreement with American producers of cartridge television programming.

Sanford Wolff, National Executive Secretary for AFTRA, said that the recent meeting of the executive committee of the International Federation of Actors (IFA) in London "strongly endorsed and reaffirmed AFTRA's concept of payment in perpetuity to performers for the use of their talents on cassettes."

The IFA "saw considerable discussion on means for cooperation between AFTRA and record companies with high carrels involved in production of Cartridge TV players and programming," he said.

AFTRA's members range from

dancers and recording artists

and especially include major record acts who perform on radio and television. In a recent report to its members, Wolff noted that AFTRA has received word from members about performing on EVR shows for Motorola. They were paid, but AFTRA is more worried about what happens after the day's pay is done, he said.

"Honolulu also said that the spring AFTRA will be negotiating with record companies seeking royalties in perpetuity for all singers on record." AFTRA has already started talks with CBS and NBC regarding use of libraries of music that have on hand in the new cartridge TV field; the material can not be used without AFTRA agreement.

He said he saw the possibility of scale and bootleggers grind-

ing out "junk" and that it would be hard to prevent. AFTRA has had meetings with unions in other nations about preventing the bringing of foreign film in the U.S.

All unions seem to be in total agreement about the coming cartridge TV world. At an executive meeting of international entertainment trade unions in Geneva recently, representatives were present from AFTRA to discuss use of programs of already recorded material and for producers and possessors to execute agreements providing for initial payments and payments in perpetuity.

## Evergreen Into CTV

NEW YORK—Evergreen Magazine, the literary review, is moving into cartridge television. Grove Press, which owns the magazine, will publish a monthly subscription booklet. Each issue will consist of about 90 minutes of material, with a table of contents, and designed to "become a forum for new creative talent in both the film and videotape world," according to Grove's president, Barney Rosset.

The video magazine will be sold for \$100 a year. Initially, Grove Press will draw on its library of over 350 short film features, but new material will be acquired.

Rosset added: "We feel that the cartridge TV magazine concept will offer an outlet for creative people working in short forms. In the past, short films have generally served only as a means toward making features. However, with Evergreen we hope to provide a consistent wide feature for less than feature-length material."

"New film-makers who find the shorter forms more realistic economically, or better expressive of their immediate concerns, will have a ready forum for their work and distribution," Rosset said. "Advertisers who can reach the more succinct ideas with the assurance that a responsive and financially viable outlet exists."

**Program Production Costs To Be Modest: Motorola**

CHICAGO—Expenditures for programming production will be "modest" this year, predicts Motorola Systems vice president Lloyd Sibley. "The money expended will flow toward the innovators and experimenters who recognize the vast media differences between cartridge TV and other formats," the executive said.

The funds will be offered along with a Motorola EVR Teleplayer, serving as an intermediate agency and will also become part of Motorola's Teleprogram library for eventual consumer use. The films are housed in seven-inch cartridges and played on the Teleplayer which is connected to the antenna terminal of a TV set.

"A portion of this money will be spent on education and training products rather than entertainment," Singer feels that CTV companies which have been projecting exaggerated dollar estimates are "misleading" and damaging the new industry.

Since the consumer market is

several years from fulfillment,

# Talent

## Nostalgia Reigns In 'Nanette's' Revival

**NEW YORK** — The sweet, uncomplicated innocence of the 1920's has been packaged with such taste, warmth and style in the revival of "No, No, Nanette" (1923) that it makes a per-

## DAILIES 'YES' 'NO NANETTE'

**NEW YORK** — "No, No, Nanette," revival of the 1923 musical with book by Otto Harbach and Fred C. Miller, music by Vincent Youmans; lyrics by Irving Caesar and Otto Harbach, the show brings back Ruby Keeler, Patsy Kelly, and tap dancing, and everything and everyone works. There's enough solid music and gags to sustain this package to make the Columbia Records original cast album a winner.

The production, adapted and directed by Burt Shevelove, steers away from camp but captures the carefree mood of the period with aplomb. The Frank Mandel - Otto Harbach book is a simplified tale of a philandering husband and an identity mix-up but it's done with such charm and good humor that its irrelevance is irrelevant.

**TIMES** (Clive Barnes): "... look for a lighthearted, tuneful evening. It also has a certain amount of taste and imagination."

**NEWS** (Douglas Watt): "... look for a lighthearted, tuneful evening and I think you'll find it..."

**POST** (Richard Watts): "... in addition to the pleasures of nostalgia and a fine cast and production, and wisely never tries to be patronizing, it was excellent, richly tuneful fun..."

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Special Color Process		



fect antidote for the turbulent 1970's. In addition to bringing back the wonderful Vincent Youmans score (lyrics by Irving Caesar and Otto Harbach), the show brings back Ruby Keeler, Patsy Kelly, and tap dancing, and everything and everyone works. There's enough solid music and gags to sustain this package to make the Columbia Records original cast album a winner.

The production, adapted and directed by Burt Shevelove, steers away from camp but captures the carefree mood of the period with aplomb. The Frank Mandel - Otto Harbach book is a simplified tale of a philandering husband and an identity mix-up but it's done with such charm and good humor that its irrelevance is irrelevant.

In the score and the cast that matters here and neither can be faulted. Youmans' "Tea for Two" and "I Want to Be Happy" lead the way and the title song, "Take a Little One Step Where You're Myself," goes along. Too many Rings Around Rosie" and "I've Confessed to the Breeze" also display Youmans' musical craftsmanship and his ability to keep a show together and an audience happy.

Miss Kelly, who lost none of the appeal that secured her through so many Warner Bros. film musicals in the 1930's and she carries off her acting, singing and dancing chores handsomely. Miss Kelly's caustic comedy is aggressive and her partner comes from Jack Goldfarb, Bobby Van, Helen Gallagher, Susan Watson and Roger Rathbun.

It's all beautifully mounted by Raoul Pene du Bois, and lovingly orchestrated by Ralph Burns with sharp harmonic arrangements and incidental music by Luther Henderson.

MIKE GROSS

## 22nd Century Shows Start

**CHICAGO** — A show with Free, Siegel-Schwartz Band and the 22nd Century will open 22nd Century Productions winter/spring season. Nine shows have already been set, with the likelihood of four or five more to be added in March and April.

Five of the shows already scheduled will be held at the Syndrome, while 22nd Century opened in last fall. The Free show will be there, along with Rod Stewart and the Small Faces, Savoy Brown and the Grease Band on Feb. 19, 20. The Free show will be held the following night; James Taylor, Carole King and Jo Mama March 12; and the Moody Blues April 23. Other shows include Sandler and Young Feb. 20 at the Open House; Ferrante & Teicher, March 11; and the 22nd Century March 6, 7; and Three Dog Night at the Auditorium Theater March 7; and Three Dog Night at the International Amphitheater April 18. Most of the shows to be added later will be at the Syndrome.

All the shows to be added later will be at the Syndrome.

## Cornish Leaves Rascals Combo

**NEW YORK** — Gene Cornish, lead guitarist with the Rascals, is leaving the group to pursue his career as a record producer. He was a member of the group since its inception as the Young Rascals in 1965. According to Sid Bernstein, the Rascals' manager, Cornish will be replaced by two guitarists, which will bring the personnel of the group up to five.

The Rascals have completed about two-thirds of their first album for Columbia Records. Bernstein will represent Cornish in his solo activities.

## Signings

Zager & Evans, formerly with Reprise, signed with Vanguard, who will issue their first album in March. . . . Lily Black, a rock group, to Diamond Jim Productions, lead singer Carl Sennell with a new album due in April. . . . Their first single for A.I.P. Records,

. . . Sunny Ross and Cindy Websister joined Everett Records through an arrangement with producer George Tinsley. . . . Savannah signed with P.I.P. Records, and Don Christian Productions, . . . "On Black Day" is their first single.

Eric Burdon on M.G.M. records, where Jerry Goldsmith has signed with Atlantic to Shelter with an album due next month. . . . Billy & Charles of Faithful Virtue Records signed with Captain Arthur Group for personal management. . . . Johnny Tillotson to Buddah with Jimmy Bowen and Diane Bowes of Tamridge Productions.

The Humpabones to USA with "Open Up the Door" as their first album. . . . Stephanie joined Joe Lala's Rehearsal Project with K-Ark Records. . . . Frank Joy to B.J.B. Records with "What Good Would Heaven Be" and "Little Devil" from his debut album. He is booked by Cheryoke Agency.

The Seventh Century to CEMI Records with Connie, whose first single is "Eves," a Miller-Rosen-Bernstein production.

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KIMBERLEYS

## Talent In Action

ELECTRIC HOT TUNA,  
TAJ MAHAL,  
BRETHREN

Fillmore East, New York

lounge was being renovated the microphones were improperly balanced, which overpowered the two male voices with the three amplifiers.

The artists rose about the technical difficulties, however, and provided an enthusiastic performance for the virtually empty Fillmore, which was due to fill towards the end of the hour.

The entire act was bright and breezy including "World of Our Own," "I'm a Loser," "Crash," etc. Their "MacArthur Park" would have been effective had the sound been working properly.

LAUER DENI

## WILLIE BOBO OCTET

Shelly's Manne Hole, Los Angeles

Pulsating rhythms, pretty melodies and a general feeling of contentment were the hallmarks of Bobo's Octet opening Jan. 19. Cordial, friendly and funny, Bobo was an excellent host, chatting with the patrons and lending his strong low-toned rhythmic talents to the cymbals, cowbell and cowbell to the ensemble sound.

Bobo's instruments are clearly heard and they are a vital percussive sound, albeit with congenital irregularities, electric piano, trumpet and bassoon.

The material blends new works by members of the band with tunes already in the band's repertoire. The highlight of the set was "Africa," a piece that has been structured to allow the musicians solo space. Pinkeye Andrews wrote the first composition, "Ofay Star," in his honor, and the second, "Washash Cannon Ball," is deliberately reflective on Both Sides Now.

She was joking a bit often with her opening night audience, and with a little tightening up on the piano, she made you forget that she was a newcomer. Recently the Royal Hawaiian once was the showplace for Polynesian vocalists.

WAYNE HARADA

KAY STARR

Royal Hawaiian, Honolulu

The Kay Starr Show launches the hotel's entry into the "big name" policy a la Vegas, and the singer is a decided blend from the stage who's sold the show around a good, nostalgic turn.

Backed by a 12-piece band, she displays her country and jazz shadings as she repeats today's standards with youthful enthusiasm. She opens on the upbeat with "Love," footsto into "It's Impossible," and winds up with a mupachito, "I'm a Loser."

She turns to the country on "Washash Cannon Ball," but is deliberately reflective on Both Sides Now.

She was joking a bit often with her opening night audience, and with a little tightening up on the piano, she made you forget that she was a newcomer. Recently the Royal Hawaiian once was the showplace for Polynesian vocalists.

WAYNE HARADA

KIMBERLEYS

Desert Inn, Las Vegas

The strength of this group which opened a four week run Jan. 9 lies in its blending of voices.

Because sound equipment in the

KIMBERLEYS

Desert Inn, Las Vegas

The tradition of the blues shout and acoustic guitar accompaniment was kept alive by David Rea, Capitol Reeds and The songs he sang, "Wednesday Night," mainly descriptions of actions, experience or feelings. "The Way Women Walk," combined the ex-

(Continued on page 25)

DAVID REA

Village Gaslight, New York

The tradition of the blues shout and acoustic guitar accompaniment was kept alive by David Rea, Capitol Reeds and The songs he sang, "Wednesday Night," mainly descriptions of actions, experience or feelings. "The Way Women Walk," combined the ex-

(Continued on page 25)

FRED KIRBY

## Hickey Returns To Disk Scene

**NEW YORK** — Ersel Hickey, who clicked several years ago as a singer and performer of "Bluebirds Over the Mountain," is returning to the disk scene. Her agent, Jim Walker, has completed negotiations with Lou Lafrado Associates for an album to be produced by Bob Gallo. Hickey began a two-week engagement at the Golden Key Club in Virginia Beach, Va., Jan. 18.

JANUARY 30, 1971, BILLBOARD

# The Polydor Review of Records



## Ted Nugent And The Amboy Dukes, "Live"

24-4035  
"Nugent really makes that Fender Stratocaster of his howl and holler like rock and dance. Great suspense throughout as you're never quite prepared for what comes next. Terrible Ted and the amazing Dukes have you hanging on every melodic and chaotic riff. A really great live set that goes on and on and on and on..."

—Doris Deximill, "The Supersonic Teenybopper Newsletter"

## Roy Ayers Ubiquity

24-4049

"These cats are together Jim. I mean if you don't think Roy and the main man are diggin' this album, well that's all. Heavy jazz action and free-form floatin' blues all the way. Vibes, electric piano, drums and guitars are DOWN PRETTY BROWN SKIN and CAN YOU DIG IT are outstanding." —Napoleon "Molo" Brown, "SIDES Magazine"

## White Lightnin' 24-4047

24-4047

"I heard this album about a week ago last Sunday evenin' and nearly fell off the front porch. Obray and the band just know how to fiddle and pick their way right into your heart with their fine biscuits-in-the-oven brand of bluegrass. Eric Anderson, Paul Harris, Harvey Brooks and others lend their voices to "Rockin' Chair" Bickle, "The Sourmash Creek," "Sunday Bugle" and "Fluegelhorn."

## Deep Percussion 24-4508

24-4508

"Why it's just chilling what Frank Barber can do with a multitude of exotic percussion instruments. The full orchestra plus the voddy latest. You probably remember Frank as THE very exclusive arranger-conductor for such show biz faves as Sammy Davis Jr. and the Rat Pack comedians. So very sexy and primitive you'll want to sweat (pant-pant)." —Loverly Needzit, "Ladies Ware Daily"

## Fresh Hair 24-5501

24-5501

"Oh great God of Power who has given unto the Age of Aquarius both Hashish and Exanapham! The band is perfect for this album of Hair songs both past and present performed by the London cast. For it is only through listening to such cosmic sunshine that we may begin to understand the search for the everlasting Om Mane Padme Hum." —Swami Sarighnapadanh, (as he was fed away by asylum attendants)

## The Bells 24-5510

24-5510

"A group from the high forests and twilight mountains of Canada. Included in the present disc is HOODOO MANITOBA MORNING, the group's award-winning single. Nothing heavy-handed here as the Canadian six-some get into it. FLY, LITTLE WHITE DOVE, FLY HIGH, and many more that stuff that parades the album. Should take off!" —Eric von Von, "Cashboard Magazine"

## P. J. Colt 24-4043

24-4043

"A great new sound that'll be rocketing to the top of the boss fifty in no time. They say P. J. and his band play like hell-round the old piano and sing gospel music and you can hear those roots in every cut, on every track, throughout every tune. It's fun music that'll give you a chill. It's 33 and—get this—the big town at nineteen..." —"Platters" Logan, "Disc Jockey Journal"



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*does*

*(Where Do I Begin).*

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*(Vocal Version)*

B/W

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**LOVE STORY**  
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*Produced by Joe Allison*





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Everybody's Looking For An Answer ■ Father God

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## Temple U. Plans Music Fest For All Musical Tastes

PHILADELPHIA — The Temple University Music Festival, June 25 through Aug. 8, will offer a variety of performances for every taste. The opening concert will feature Van Cliburn, who opened the festival events in 1968.

Ray Charles and his Radelets will be the first "Soul" performers that the event has featured. The Temple festival has been described as a three-week arts event to an event encompassing all phases of music and dance. Aside from Ray Charles, this year's festival also includes Ella Fitzgerald and Duke Ellington; both artists are making their second appearance at the festival.

In residence the second year will be the Pittsburgh Symphony. They are set for 16 concerts and six concerts accompanying the Pennsylvania Ballet. Conducting the Symphony will be William Steinberg, the symphony music director. Sharing

the chores of conducting will be Roberto Benzi, Max Rudolph, Lukas Foss and Donald Johanos, guest conductors of the Pittsburgh. When the orchestra plays with the ballet, Maurice Kaplow will conduct.

Also appearing at festival events will be coloratura Beverly Sills and Andre Watts. Piano debuts will be made by Jerome Lowenthal and Giuseppe La-Licata, the latter being a director of the event's Managing Director David Kanter, who made a talent search throughout Europe last fall.

Itzhak Perlman, Israeli violinist, will make his second straight season. Making her local premiere performance is the German violin virtuoso Edith Peinemann. Also making a debut is Metropolitana Opera basso Sherrill Milnes. Other members of the Metropolitan Opera including Clariett Carson, (Continued on page 48)

## The Head Count

Student International is a record store and crafts shop located at the University of Michigan, Ann Arbor. Bob Goldenthal helps to manage the store, which stocks about 2,000 titles, including rock, jazz, blues and Blues artists. "We try to keep good records to the community and be popular with our customers," said Goldenthal, a musician as well as entrepreneur. Besides the bread and butter records, the LP's stocked in the store are chosen by the personnel for music value. Consequently, it is not unusual to see a few Elmore James albums or the like on the walls. Music is played in the store, mostly for the enjoyment of the store personnel and customers. Sometimes an inquisitive customer will buy the LP on the turntable. The top 10 LP's at Student International are:

1. "Tumbledown Connection," Elton John, Uni.
2. "All Things Must Pass," George Harrison, Apple.
3. "Blows All Around the Empire," Paul Kantor/Jefferson Starship, RCA.
4. "Sister, Sister Young Stranger," Gordon Lightfoot, Reprise.
5. "John Lennon/Plastic Ono Band," John Lennon, Apple.
6. "Jesus Christ Superstar," various artists, Decca.
7. "Elton John," Elton John, Uni.
8. "Worst of the Jefferson Airplane," Jefferson Airplane, RCA.
9. "Stephen Stills," Stephen Stills, Atlantic.
10. "American Beauty," Grateful Dead, Warner Bros.

## Retailer Says Students Should Stick to Their Own Business

PROVIDENCE, R.I.— Seymour Ladd, owner of three record retail outlets in the vicinity of Brown University, feels that the business of Mother Records

should be restricted to the college community, which he also served by Ladd Records. "I do not wish to argue with the store manager or anyone connected with Mother Records," said Ladd in rebuttal to the recent article on student owned and operated record stores (Billboard, Jan. 16, 1971). "But I feel that the sales should be restricted to the college community and not the entire Providence.

"By nature of the fact that Mother Records was subsidized by a Brown University student, they think they are subject to local or state taxes," said Ladd. "This is probably one of the reasons that they can sell records for such a low price. On the other hand, our stores must pay rent and taxes, so we price our records at 50 cents higher per album on a day to day basis." Ladd also stated that he could not imagine where the manager of Mother Records got figures to show that Mother had more sales

## What's Happening

By BOB GLASSENBERG

Students have been writing to get the special subscription rate to Billboard. It would take less time if they wrote to Benson Heller, 2160 Patterson St., Cincinnati, Ohio 45214. The rate applies only to students who supply Heller with their student identification number; age; major; expected date of graduation and name of advisor. The special rate is \$15 for nine months. Get it you can.

The Intercollegiate Broadcasting System will hold a regional meeting, Feb. 13, at St. Mary's College, Winona, Minn. The man to contact is Phil Renaud at 612-252-1489. Don't call him collect. Look in this section for further details.

KRUZ-FM at the University of California, Santa Cruz, is a newly formed station. Their format is mostly rock, blues, soul, and classical music. At the moment, they are in need of service. Anyone who has been in Santa Cruz lately, must have noticed the absence of really good radio, unless they had a cable. It has a great deal to do with the lack of stations. There are no stations here, except KRUZ. And such a beautiful place. More is the pity that there has been no good music to listen to while at the beach or strolling through the acres and acres of Redwood forests. I might add that the population of young people in the area is rapidly growing, mostly good heads abound. Now KRUZ-FM is there and ready to broadcast. In fact, they are already on the air. Their recent broadcast was "Campus International" and should send product to Bob Mass, the music director, at Santa Cruz' Stevenson College, Box 467, Santa Cruz, Calif. 95060. Incidentally, U.C. at Santa Cruz is divided into several different colleges, so don't be scared off by the name Stevenson College. It is part of the entire complex.

Well, Sirs have split from London. One possible reason is that chief cook and bottle washer, Seymour Stein, was not happy with the record service London was giving to campus radio stations. Anyway, Seymour said he was going to supply all campus radio stations. Don't write him right away. He is out of town at the moment. I also gave him a list of stations.

Speaking of record service, I assume everyone is getting along well after the lists printed in this column and in College Radio Report. I am making a second up-date of the list and will publish a new and complete list soon. For the moment, Howie Rosen has taken over chores at Bell Records in the Campus Radio department, and Billy Goldstein is now at Warner Bros. on the East Coast. If you are not getting record service, send me a letter. Also send a carbon to the record promotion man. Keep a copy for yourself. I can't do anything unless I have it in writing.

WDYD-FM, Pittsburgh, has a program Monday nights hosted by Ken Lawrence and called "Campus Salute." The show begins at midnight and features different colleges and universities in the Pittsburgh area. Ken is on the phone to the schools over the telephone and plays their requests. He also records interviews with people on the campus scene and discusses the school's future. Bob Tattn, sports director for the station, interviews the coaches and players at the school. Campus radio personalities also take part in the program.

## Campus Dates

Laura Nyro, Columbia Records artist and composer, appears at the University of Michigan, Ann Arbor, Friday (March 27); and Boston University, Saturday (March 28). The Pointer Sisters, Capitol Records group, appears at the University of Michigan, Ann Arbor, Friday (March 27); and Boston University, Saturday (March 28). The Butterfield Blues Band, recording for Elektra Records, appears at Ithaca College, Ithaca, N.Y., Friday (March 27).

Portuguese folk singer Dick Gregory will appear at Montgomery County Community College, Conshohocken, Pa., Saturday (March 27). Linda Taylor, recording for Atoe Records, appears at the University of New York at Delhi, Friday (March 27).

Al Green, who records for Atoe, appears at Boston University, Boston, Mass., Saturday (March 30). Mylon, a Coalition Records artist, appears at Georgia Southern College, Statesboro, Ga., Friday (March 27).

Jean Basie, Vanguard Records artist, appears at Florida State University (Continued on page 48)

JANUARY 30, 1971, BILLBOARD

# Radio-TV programming

## Study Launched to Determine Topics, Talkers for Radio Forum

*Continued from page 1*

Portland, and Spokane Radio chain, and George McDonald, president of McElmoys Broadcasting and a pioneer in Top 40 radio. The sessions last year covered such programming aspects as "Records—a Tool for Demographic" to whether country music radio has become too mellow.

All formats, as in previous years, will be delved with and again informal rap sessions after speech presentations will be a strong feature of the entire Forum. Last year, roundtable discussions proved quite popular.

## NAFMB Meet to Spotlight Formats

**PHILADELPHIA** — Various formats will come under the spotlight Tuesday (26) at the first of a planned series of regional meetings of the National Association of FM Broadcasters. Dick Roberts, program director of WFIL-FM, Philadelphia, will moderate a session on the whys of programming. Speaking on the panel will be Jerry Stevens, program director of progressive rock—most popular WMMR-FM in Philadelphia; Dick Roberts, program director of WASH-FM, a Washington easy listening station; Sid Marks, program director of WWDB-FM, a jazz-oriented station in Philadelphia; and Ed Thomas, program director of WIOV-FM in Ephrata, Pa.

Another highlight of the one-day meeting at the Marriott Motor Hotel here arranged by NAFMB president John Richer, will be a quadraphonic demonstration presented by Brad Miller of Miller/Eidele Productions and John Eidele, chief engineer of Mercury Recording.

Tom Kennedy, national promotion director of Colossus Records, Bob Hamilton, editor of a record news sheet called Hamilton Record Report, and Gil Bates, national promotion director of Electro-Voice, will discuss the growing role of FM radio in exposing new records and influencing record sales.

Other topics of interest to the radio programmers will be a talk on "Four Channel Sound From Two Channels" by David Halfer, president of Dynaco,

covering topics ranging from audience promotions to blending and programming for the day-parts and their roundtables will be conducted again.

And, as in past years, the creative element of music will be represented. Last year, Beatles producer George Martin was a keynote speaker and one of the many outstanding sessions developed by performer/producer Smokey Robinson of Motown Records and singer/writer John D. Loudermilk with an audience that included both radio executives and record company executives.

As before, record artists and producers will be the guests of the Billboard at a cocktail session attended by Forum members. Last year's attendees at the cocktail reception were Tony Bennett, Melanie, John Denver, Roger Sovine, the Jaggers, the Shu-Na-Na, Vinnie Bell, Bobby Russell, Freda Payne, and Don Covay, among others.

But the whole emphasis of the Forum is on education and improving programming in the radio. The educational committee, consisting first of James O. Rice, Assoc. states has been retained again by the Billboard to organize the Forum; the firm is one of the largest professional educational operations in the world and also conducts the Billboard's International Music Industry Conference for leading music company executives and conferences on the industries of tape CARTRIDGES and cassettes and cartridge TV.

Registration fee this year for the National Programming Forum will be \$150 until May 1, after that the fee will be \$185. To register—or if you need further information—write: Radio Programming Forum, 9th Floor, 300 Madison Ave., New York, N.Y. 10017. The registration fee is \$20 at the door.

*(Continued on page 32)*

## Stevens Gives WMMR-FM Direction

**PHILADELPHIA** — Under the direction of a Top 40 rebel—Jerry Stevens—and general manager Joel Samuelson, Metromedia's WMMR-FM has been a success, both in ratings and billings. The recent ARB showed the station making considerable gains in audience in all time periods and especially at night. Between the August/August ARB and the October/November ARB the station jumped from 7,900 total listeners per average quarter hour to 12,800 from 6-10 a.m. Between 10 a.m. and 3 p.m., the station went up from 16,100 to 22,800. And 3-p.m. the free period about the same, from 17,600 to 22,200. The station went up from 8,800 to 28,550.

In addition, the station has become a byword on local major college campuses, according to a special college Pulse the station ordered. It was by far the No. 1 station

listened to in the past 24 hours. No. 1 most listened to station in the past week, and No. 1 favorite radio station (46 percent) of students at the University of Pennsylvania, Temple, and Villanova.

The format of WMMR-FM is much like all but one of Metromedia's FM stations across the nation—progressive rock. "We feel we're playing music that speaks for itself," Stevens said. The station maintains a balance between progressive rock, with the rest consisting of music ranging from jazz to folk, country music, and even spoken word . . . anything of rhythm or tone and excitement . . . music with a meaning."

### Fantastic Format

Progressive rock is really a "fantastic format" because it is a unique format to play almost anything other than that regular bubblegum records or outright middle-of-the-road records, Stevens said. About the only problem with this type of station is the constant necessities to keep the various personalities to make sure they maintain a music balance. The music is free form, selected from a library of 10,000 albums, with all cuts pre-screened and Stevens. The air personalities include Johnny Craft 6-10 a.m., Stevens 10 a.m.-1 p.m., Dave Kapp 1-6 p.m., Don Gladden until 11 p.m., and then Michelle Teasorn until 6 a.m.

The free form format is that the air personality plays a B.B. King record, he can also play Billie Holiday and even some Delta blues. "But no matter what we play, we try to entertain and



TREATING KNUZ air personality Joe Ford and his wife, Mary Lou, to dinner in Houston recently is Michael Rykmus of All Tape Distributors. From left: Mike Rykmus, Joe Ford, Mary Lou Ford, Joe Ford, Pat Rykmus, regional promotion manager for Capitol Records. Mr. and Mrs. Rykmus are the parents of Mike and Pat, who are twins.

## Involvement Gives WITY New Impetus

**DANVILLE, Ill.** — Localized WITY-FM, which had been a longer playlist as well as a heavy emphasis on local youth activities, is luring back the Danville audience to Danville radio, according to WITY music director Bill Johnson. Previously, although the station was No. 1 in the daytime, it lost out to

WLS at night. "I felt the only way to get this station back to become directly involved with the community and local area schools—plus the proper programming of our nighttime music," said Johnson.

"The first step was to set up a community liaison committee with the student council presidents of the 20 high schools and the junior college in this area. In this way, we're now able to broadcast weekly information from the schools concerning student activities, etc. They can now look to WITY as their own personal radio station; the larger stations cannot do this."

"However, the most important thing is the programming of the evening show. I found that by expanding the playlist from 25 to 45 singles, and by the addition of nine featured albums each week, we have hit upon a successful format to compete with the giant. We also have a request line that averages 400 calls a day, a weekly record contest, and album review every Friday night in which the listeners have an opportunity to vote on their favorite album. The album with the most votes is then featured for the remainder of the evening."

"Of course, all of this takes a lot more time and effort. But thus far the response to this type of programming has been very good." WITY is upbeat MOR 5 a.m.-3 p.m., Top 40 until 7 p.m., then progressive Top 40 radio. "I knew that type of

*(Continued on page 32)*

## WNVY Shifts to Country—Name Gardiner Consultant

**PENSACOLA, Fla.**—WNVY, previously a middle-of-the-road station, has switched to a country music format under the direction of general manager Cleve J. Brien and new program director, Michael Wingfield. Jack Gardiner, noted country music programmer, is consulting the station.

The station switched formats Jan. 3 at high noon, according to Wingfield. "This is one format change I'll never forget because a Ray Conniff selection ended at

12. We did a station ID, then 'I've Got a Tiger by the Tail' with Owl City."

Air personalities on the station include Dave Johnson 6-10 a.m., Wingfield 10 a.m.-2 p.m., Gerry Cogan 2-6 p.m., J. Michael McCoy 6-9 p.m., Phil Russell from 9-midnight, then Ray Johnson 11 a.m.-1 p.m. Wingfield had recently been the afternoon drive personality on WCWA in Charleston, W. Va., another Gardiner-consultanted station. There are two other country stations in Pensacola.

## WFGL Sunday Religious Show Into Syndication

**FITCHBERG, Mass.**—WFGL is launching its Sunday morning religious show into syndication, according to general manager John O'Day and program director Ron Morgan. The two-hour show, called "Songs of Faith," is hosted by air personalities Dick Ziegler, Mrs. Nancy Beeson, Mrs. Linda Gandy, and Rev. Jim Gandy.

The show started when management of WFGL figured that while separate church programs may have individual merit, they were not compatible. "In fact, they're kind of self-defeating because they cause a series of tuneouts," O'Day said.

Morgan said that the station appealed to the local clergy and got the reply to keep up the *(Continued on page 28)*



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# Vox Jox

Continued from page 28

Dick St. James is evidently holding down the station's position of program director at the station now . . . Steve Taylor, who eventually deserted the Bill Drake system; he'd been program director of WHBQ in Memphis, but has left to join KCBQ in Diego, where program director, Bert Bennett, appears to fight the local Bill Darke station—KGB. Going to be interesting to see if Dick can fight people who have most of his programming模子 overdriven, to wit—Taylor and Bennett both having worked for Drake, as well as a couple of other stations' personalities . . . China Smith, former KCBQ air personality in San

Diego, is joining KING in Seattle, which is due to start any second.

\* \* \*

Darnit, but I feel bad about Skip Brossard; you couldn't find a nicer, more knowledgeable guy in this business. . . . Lee Rodgers has been promoted to program director of KSD in St. Louis—and will do the 4-7 p.m. show. William R. Balch, who has been doing the 4-7 p.m. slot, moves over to KSD-TV as program director. Now, Bob Hillie, an air personality on KSD, also takes over the new position of production director. Rodgers came to KSD only a month ago from WIND in Chicago. . . . Gary L. Portness,

(Continued on page 35)

## Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts of that time.

### HOT 100-10 Years Ago January 30, 1960

1. (Will You Love Me) Tomorrow—Shirley (Scraper)
2. Come On—Suzanne West (Dot)
3. Exodus—Farewell & Teicher (United Artists)
4. Wonderland by Night—Bert Kaempfert (Decca)
5. Shop Around—Miracle (Tamla)
6. Angel Baby—Rode & the Originals (Hightone)
7. Gonna Make Her—Red Sedaka (Columbia Meter)
8. Emotions—Brenda Lee (Decca)
9. Rubber Ball—Bobby Bee (Liberty)
10. Are You Lonesome Tonight—Elvis Presley (RCA)

### HOT 100-5 Years Ago January 29, 1966

1. We Can Work It Out—Beatles (Capitol)
2. Barbarella—Anne—Beach Boys
3. She's Just My Style—Gary Lewis & the Playboys (Liberty)
4. No Matter What Shape (Your Stomach's In)—T-Beans (Liberty)
5. Five O'Clock World—Vegyes (Capitol)
6. As Tears Go Bye—Rolling Stones (Landed)
7. The Men in My Little Girl's Life—Mike Douglas (Epic)
8. A Must to Avoid—Herman's Hermits (MGM)
9. My Love—Patricia Clark (Warner Bros.)
10. Jenny Take a Ride—Mitch Ryder & the Detroit Wheels (New Voices)

### Soul Singles-5 Years Ago January 29, 1966

1. Up Tight—Stevie Wonder (Tamla)
2. Going to a Go-Go—Miracles (Tamla)
3. Don't Mess With Bill—Marvelettes (Tamla)
4. Get You (I Feel Good)—James Brown (Sings)
5. The Deck—Jackie Lee (Mirwood)
6. A Sweet Woman Like You—Joe Tex (Dist.)
7. Rainbow '65—Gene Chandler (Constellation)
8. Hole in the Wall—Packson
9. Michael—Baby (Karma)
10. You Don't Know Like I Know—Sam & Dave (Stax)

### Country Singles-5 Years Ago January 29, 1966

1. Giddyup Go—Red Sovine (Starkey)
2. Flowers on the Wall—Statler Brothers (Columbia)
3. Engaged—Roger Miller (Smash)
4. True Love's a Blessing—Sonny James (Capitol)
5. What Kinda Deal Is This—Clyde McCoy (Capitol)
6. Man the World Go Away—Eddy Arnold (RCA)
7. What We're Fighting For—Dave Dudley (Mercury)
8. Sittin' on a Rock—Werner Mack (Decca)
9. Take Me—George Jones (Mercury)
10. Snow Flakes—Jim Reeves (Mercury)

## Garry Brings New Image to WIST Via a 'Fun' Concept

By RUTH CASTLEBERRY

CHARLOTTE, N.C.—There's a new image being created for WIST and the man responsible is John Garry, the new program director.

Drawing on nine years' experience in Top 40 radio and a couple more in MOR, Garry plans to build a "fun radio station." A major part of our concept is that we'll be an enjoyable station to listen to because we're enjoying ourselves," explained Garry.

I intend to appeal to as many people as we can without trying to appeal to everyone," he said. "We intend to do this with personalities and not trying everything off the air that doesn't communicate anything. If our personalities don't have anything to say, then they don't say it, but they have total freedom to say something entertaining or informative."

With the addition of three personalities and the new lineup is: John Garry, 6-9 a.m.; Bob Calvert, 9-11 p.m.; Paul Colvert, 1-3 p.m.; Chris Morgan, 3-7 p.m.; Jay Michael Stone, 7 to midnight; and Dan Cook, midnight to 6 a.m.

"The music is a blend of best-selling singles and album cuts, whether country, easy listening, rock, or whatever the categories are," said Garry. Oldies programmers on WIST are selected from records that have been in the top 10 in the last 10 years.

"We primarily play records that are hits, will be hits, or have been hits. We do an immense amount of research. We consider every source we can get out there—on-line publications, retail sales, telephone requests—and our own judgment."

For the past two weeks "D.O.A." by Bloodrock "has been the most-requested record I've seen in a long time," ac-

cording to Garry. "As far as telephone requests it's been hotter than 'Bridge Over Troubled Water.'"

However, the theme from "Love Story" is currently challenging popularity. No. 1 at WIST, Garry admitted.

WIST will not become pompous or self-important; Garry believes some radio stations feel they are the most important thing in the listener's life and "that's not fit in with our concept."

WIST still features the top 5 at 5 p.m. and has added the syndicated "American Top 40" show based on Billboard charts Sunday, 8-11 p.m. Dan Cook also has a talk show, "Call Cook," which runs from 3-4 a.m.

Garry admitted there are still a lot of things to be done, but feels the station's making progress. Personnel at the station report that plans are at all time high, according to Garry.

"I feel it's going to happen—no question about it. We expect the station to become a leader in the market."

## LP CUT PLAY IS GROWING

CHARLESTON, W. Va.—Record wholesalers, especially those servicing jukebox programmers, are increasingly concerned about the LP cut, album cut play on small market stations. WKAZ here, for example, is programming more LP cuts. The demand created for songs aired and not available as singles creates problems for one-stop, according to a survey story in the Jukebox programming section of this issue.

## Campus Programming Aids

### CANADA

CRSC, Sir George Williams University, Marianopolis College, Montreal, Quebec, Eddy Smeal reporting: "They Can't Take Away Our Music"; Eric Burdon and War, MCM: "Ape-man," Kinks, Reprise; "Chestnut Marc," Byrds, Columbia; "Black Night," Deep Purple, Warner Bros.; "Good Times," (John Lennon/Plastic Ono Band), Apple; "Hotel California," Eagles, Apple; "Hotel California," (Don Henley), Fleetwood Mac, UAR; University of New Brunswick, Fredericton, N.B., Kevia Dicks reporting: "Do It," Neil Diamond, GRT; "Ruby Tuesday," Melanie, Buddah (dist. Quality); "Paranoid," Black Sabbath, Warner Bros.; "Let Your Love Go," Bread, Elektra (dist. Warner Bros.); "Live at Leed's," (LP), Who, Decca (dist. MCA). . . . CYVR, University of British Columbia, Vancouver, B.C., Jon E. Pennington reporting: "Somebody Waiting," Miguel Rios, A&M.

### EAST

WSHU-FM, Sacred Heart University, Bridgeport, Conn., Carl Rossi reporting: "My Sweet Lord," George Harrison, Apple; "Lonely Days," Bee Gees, Alco; "Love the One You're With," Stephen Stills, Atlantic; "Let You Love Go," Bread, Elektra; "Fresh as a Daisy," Emini Rhodes, Dunhill; . . . WAMU, American University, Washington, D.C., MCA, Inc., reporting: "My Head Is in the Clouds," (LP), Chicago 101, Columbia; "Working Class Hero," (John Lennon/Plastic Ono Band), John Lennon/Plastic Ono Band, Apple; "Ape-man," Kinks, Reprise; "Awaiting on You All," (LP; All Things Must Pass), George Harrison, Apple; "Goody Two Shoes," (LP; Sky), RCA. . . . WRMC, Moravian College, Bethlehem, Pa., Chris Weldne reporting: "Ride a White Swan," Tyrannosaurus Rex, Blue Thumb; "Had Me a Real Good Thing," (LP), Atlantic; "I'm Gonna Waitin' on You," Dean Mason, Blue Thum; "Two Years On," (LP), Bee Gees; "Aeroo," Parachute, (LP), Pretty Things, Rare Earth, WCSSB, Graham Junior College, Boston, Mass., Ted Haywood reporting: "Do the Bosco," "Roadrunner," Brownsville Station, Warner Bros.; "Keep the Candle Burning," Raintree, Amaret; "Tear for the Tillerman," (LP), Cat Stevens, A&M; "Jilader-Ad," Cal Tjader, Buddah.

(Continued on page 32)

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"A MAN NEEDS TO KNOW"

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by **WALTER BRENNAN**



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## Stevens Gives WMMR-FM Direction

*Continued from page 27*

radio was demeaning to the audience . . . I always chaffed . . . always knew what music was going and that I wasn't at that time a part of it. I would go home and listen to Blues Project records."

### Started in 1957

Stevens started in radio in 1957 when he got out of the air force. His first radio job was on WKAT in Miami Beach, then WBUD in Trenton, N.J. After a short stay at WBY in Buffalo, he settled down from 1960-68 on WBIG in Philadelphia. He then went to WBZ in Boston and later to WNEW part time. In September 1969 he started programming at WMMR-FM and admitted

that the first year was one of probing. By experimenting, trying different things, the station eventually wound up as a progressive rock outlet and Stevens actually refers to the station as a hybrid. "I believe in any station, to be successful, it has to be a hybrid in its market. If you took WMMR-FM into another market, it might not be successful; I think that it would, though, but would have to customize the station to the market, just as we've customized here because there were many records which were Philadelphia hits which never made it elsewhere; Philadelphia is funny that way."

As for the fact that many Top 40 stations today are play-

ing progressive rock records, Stevens said: "But we play them in depth. A Top 40 station might play as many as two cuts from a given album, but we're probably playing all of it."

## WFIL-TV BOWS ALBERT'S SHOW

PHILADELPHIA — "Al Albert's Stage 6," a daily morning variety show, debuted Jan. 18 on WFIL-TV here. Host is Albert, former lead singer of the Four Aces, who'll be backed by the Showstoppers and side-kick Bob London. The show is a half-hour.

## Campus Programming Aids

*Continued from page 30*

WLVR-FM, Lehigh University, Bethlehem, Pa., Jim Cameron reporting: "What About Me," (LP), Quicksilver, Capitol; "Tumbleweed Connection," (LP), Elton John, Uni; "Seastrain," (LP), Seastrain, Capitol; "Extraction," (LP), Gary Wright, Atco; "Just Tangled Up in Flying Machines," (LP), James Taylor and the Flying Machine, Epic; WKLH-FM, University of Hartford, West Hartford, Conn., Charlie Horowitz reporting: "Seastrain," (LP), Seastrain, Capitol; "Tumbleweed Connection," (LP), Elton John, Uni; "The Man Who Sold the World," (LP), David Bowie, Mercury; "2," (LP), II, Capitol; "Quiet Days in Clichy," (LP), Country Joe McDonald, and various artists, Verve; WKBW-TV, Waterbury College, Waterbury, Conn., Gary Olson reporting: "You Sing," (LP), Elton John, Uni; "Cold Night in Georgia," David Warwic, Atco; "We Gotta Get You a Woman," Runt, Ampex; "Lonely Days," Bee Gees, Atco; "Tumbleweed Connection," (LP), Elton John, Uni; "Dreams," (LP), Dreams, Columbia; "No Dice," (LP), Badfinger, Apple; "Sisyphus," (LP), Cold Blood, San Francisco. . . WBUU, Bucknell Uni.

(Continued on page 49)

## Remember when you first got started?

## Now he needs a start.

*Because right now he feels the same way  
you felt back then—he wants to work.  
But he can't find a job because he  
hasn't got a skill. And he can't get a  
skill until someone gives him a job  
where he can learn and earn.  
Someone like you. If you do give him  
that start, JOBS will pay for his  
training. And he'll work hard because  
he wants to make it too. Remember?*

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## Letters To The Editor

### Against Drugs

Dear Sir:

I've been following Vox Jox pretty carefully and am 100 percent behind the anti-drug movement. I'm sure we, here, in broadcasting industry have not forgotten our obligation to keep the public aware, informed and educated to the constantly threatening problems of drugs.

I read in your column where you thought the anti-drug campaign was lagging. I know WFMJ-TV and TV facilities have been going full tilt in order to keep the Youngstown area aware of this ever increasing problem.

Our first step was to recruit high school students from the Youngstown high schools. The students wrote their own anti-drug spots and they were aired every half hour. Television and radio are both airing spots of a drug addict who committed suicide because of drugs. Roberta, WFMJ newscaster, last week aired a five-minute DOCUMENTARY, on radio titled "Drugs, Dope and Death." This show was run twice daily for an entire

(Continued on page 47)

## Radio Forum Study

*Continued from page 27*

will include luncheons, cocktail receptions, a special registration materials; a reduced rate at the Hotels Ambassador has been obtained for those registering for the Forum.

**WAR  
IS  
COMING!**



If you're confused about that other  
company's different  
versions of the theme from Lore Story...  
why don't you play ours?  
It's the best one, anyway.

ANTHONY NEWLEY's  
interpretation of  
"(Where Do I Begin) Lore Story", K-14220,  
the theme from Lore Story,  
is on MGM Records.

## Soul Sauce

BEST NEW RECORD  
OF THE WEEK:

### "COLD NIGHT IN GEORGIA"

DEE DEE WARWICK  
(Atco)

By ED OCHS and BILL COLEMAN

**SOUL SLICES:** Now it's Columbia's turn to make some serious soul, as within the month the company has picked up the distribution rights to Gamble & Huff's Neptune line and now Douglas Records. That means the Intruders, O'Jays, Billy Paul and the mighty Last Poets, to go along with Columbia's own Sly Stone, Chambers Bros., O.C. Smith, Gwen McCrae, Miles, Santana and who's next? Is Columbia moving into Atlantic's neighborhood? Looks like soul's going up tempo for '71... Changes: Ernie Andrews' "Bridge Over Troubled Water" to Phil-L.A.-of-Soul; Lou Rawls to MGM; Wilmer & the Dukes to Avco Embassy; Lou Jackson's "Peace to You Brother" to Polydor... . Don't stop now! Atlantic has just signed ex-Uni hitmaker, Garland Green. . . . James Brown, his "Super Bad" album carrying on business as usual, will do his third European tour from Feb. 26 to March 15. Negotiations are also underway for Brown appearances in Central and South America. This from Alan Leeds, J.B.'s new tour director and head of the brand-new United Brothers and Sisters, a talent and promotional division of James Brown's organization. They're on some new talent, too. Jim Crawford of United Attractions writes that the firm is now booking the new faces and sounds of King Floyd, Stylistics, Al Green, Laura Lee, General Cross, Maceo & the King's Me, Screamin' Jay Hawkins, Hank Ballard, Total Eclipse and Johnny Adams. Any questions? . . . Mercury is finally getting behind George Clinton's new album, "Hey, Little Angel," Jerry Butler. "It's Real What I Feel," with Brenda Lee, Taxxi girl, with Rev. Jackson's Operation Breadbasket. The label's also picking up on "How Did We Lose It, Baby," from Butler's "Assorted" LP, as well as reporting strong reissue action on Roy Brown's "Love for Sale." New Glory's "See the Light" and Memphis' "It Had a Million" are "Pushing" gold. Broadway is on a winning streak when she'll be able to spread her sound around and join the biggest. . . . Summit Distributors is hot in Chicago with Bill Cody's "Get Your Lie Straight," plus breaking numbers from the Lovelites and Ruby Andrews. . . . No doubt about: Wilson Pickett, Spinners & Four Tops, and we're feeling fine about the Dells, Rascals and Stylistics. Not to mention the Jackson Five, who have it pretty well by now.

\* \* \*

**THE NOW SOUNDS** Finally caught up in the actio is Stax's "own" Staple Singers whose "Heavy Makes You Happy" should make that to pop after making it soul-wise. . . . The Temptations have gotten off that bad of confusion and laid back on the overdose of heavy lyrics, as yesterday has come suddenly to the Temps with "Just My Imagination Running Away From Me." . . . Soul singer signs right on to soul stations breaking from a tight radio format and the Osmonds' "One Big Apple" (MGM) is way at disk by Creedence. Van Morrison and others. The Osmonds come very close to the big sound of those super stars from Indiana, proving soul is plentiful regardless of . . . Soul Sauce like the sound of Otis Redding or "You Brought the Good Out of Me," on Dakar. . . . Soul Sauce picks & plays: Flaming Eatin' Peaches, "World & Let Me Off" (Warner Bros.); "I'm a Man," "Make My Life Over" (Brunswick); Harmon Brothers, "Put On Your Shoes"; (Dynamite); Ike & Tina Turner, "Proud Mary" (Liberty); King Curtis, "Whole Lotta Love" (Atco); Rufus, "Brand New Day" (Epic); Darrow Fletcher, "What Is This" (Unit); Oscar Weathers, "Want You To Play" (Top & Bottom); Diamonds, "Rules Are Made to Be Broken" (Astral); Roberta Flack, "Killing Me Softly With His Song" (Warren); Bill Hemmons, "Summer Lovin'" (SS); Marion Williams, "Come On People" (Atlantic); Continental Four, "The Way I Love You" (Jay Walking); Meters, "Stretch Your Rubber Band" (Josie); Billy Mack, "Couldn't Sleep a Wink" (Mint Betty); Clydie King, "Never Like This Before" (Lizard); Detroit Emeralds, "Do Me Right" (Mercury); Monkees, "Last Child" (Foolish Virtue); Album happenings: Elton John, "Live in Cook County Jail" (ABC); Commonwealth Addeley, "You Got to Pay the Price to Be Free" (Capitol); Margie Joseph, "Makes a New Impression" (Volt). . . . Ramsey Lewis' first for '71 will happen in late February, when the "Ram" rejoins co-producer Edmund Edwards, now & vice president of Chess, who produced Ramsey's greatest ("In Crowd," "Going Home," "Wade in the Water"). . . . Eddie Water & Fire will do the big soul job for Warne Bros., says Perry Jones, who speaks the language for the company and reads Soul Sauce too. Do You?

## BEST SELLING Soul Singles

\* STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title	Artist, Label, No. & Pk.	Weeks on Chart	Weeks on Chart
1	2	GROOVE ME	Sam & Dave, Frontline 420 (Malaco/Refugee, B&W)	17	
2	1	IF I WERE YOUR WOMAN	Gladys Knight & the Pips, Soul 35078 (Label, B&W)	10	
3	3	(Do The) PUSH AND PULL (Part 1)	The Spinners, Soul 3029 (East/Memphis, B&W)	8	
4	4	ONE LESS BELL TO ANSWER	Marvin Gaye, Gordy 2150 (Label, B&W)	10	
5	5	YOUR TIME TO CRY	Joe Simon, Spring 108 (Geisha, B&W)	8	
6	6	STOP THE WAR NOW	Elwin Scott, Gordy 2150 (Label, B&W)	6	
7	8	LET ME GET INTO IT, GET INVOLVED	Jerry Naylor, Shex 0065 (Label, B&W)	4	
8	11	JOYFUL GIRL & GONE	Johne Taylor, Shex 0065 (Label, B&W)	4	
9	10	DON'T LET THE GREEN GRASS FOOL YOU	Wilson Pickett, Atlantic 2761 (Label, B&W)	2	
10	12	THIS LOVE IS REAL	Jackie Wilson, Brunswick 55443 (Julie/Bell, B&W)	8	
11	9	DO YOU THINK THERE'S A HELL BELOW WHERE WE'RE GOING TO GO	Curtis Mayfield, Curtom 1955 (Curton, B&W)	10	
12	7	RIVER DON'T MOUNTAIN HIGH	Supremes, Four Tops, Motown 1173 (Mother/Bethel, B&W)	8	
13	15	I'M SO PROUD	Sammy Davis Jr., Atlantic 2601 (Label, B&W)	7	
14	14	SOMEBODY'S WATCHING YOU	Stylistics, West End 4555 (Label, B&W)	10	
15	13	PAY TO THE PIPER	Chairmen of the Board, Invictus 9081 (Geffen, B&W)	12	
16	17	REMEMBER ME	Glenn Ross, Motown 3176 (Jubilee, B&W)	4	
17	18	YOU'RE A GIRL AGAIN	Stylistics, West End 4555 (Label, B&W)	5	
18	19	STONED LOVE	Supremes, Motown 1172 (Jubilee, B&W)	12	
19	12	ARE YOU MY WOMAN	Glenn Ross, Motown 35442 (Julie/Bethel, B&W)	11	
20	20	PRECIOUS PRECIOUS	King Curtis, Atlantic 2601 (Label, B&W)	9	
21	21	'I LOVE THESE SEASONS	Fuzz, Cela 174 (Tarn & Ferndell, B&W)	5	
22	22	YOU CALLED ME BABY	Glenda Scott, Form 1476 (London/Sony, B&W)	5	
23	16	THERE IT GOES AGAIN	Berkers & the Uniques, Label 1000 (Jubilee, B&W)	8	
24	23	FREE DOM	Isley Brothers, T-Mack 927 (Label, B&W)	6	
25	29	THE BIGGEST SONG YOU SENT YOU	Origines, Snd 3529 (Jubilee, B&W)	5	



GAMBLE & HUFF, the crack soul producing team from Philadelphia, receive top treatment from Columbia president Clive Davis, second from left, after signing a distribution agreement between Columbia and the producing-songwriting team's Neptune label. At right is Ron Ausburn, vice-president of Columbia's Custom Labels. At Davis' right is Leon Huff, to his left, Kenny Gamble.

The charts tell the story—  
**Billboard** has THE CHARTS



BO DIDDLEY, center, shares some togetherness with Edmund Edwards, left, a&r vice-president for Chess, and executive producer Lou Lofredo, who are both set to get behind Bo's new album, "Another Dimension," on the Checker label. The LP was an outside production by Bob Gallo for Lou Lofredo Productions.

## Vox Jox

*Continued from page 30*

operations manager of WTOA-FM in Trenton, N.J., has joined WHAG-TV (adult contemporary) and WHAG-FM (country music) in Hagerstown, Md., as general manager.

\* \* \*

Here's a snippet that evidently works. WNXI music director Gaines R. (Duck) Johnson recently decided to pull an ESP experiment on his station in Toledo, Ohio. "I told my listeners that I was picking a number between one and 100, putting that number on a piece of paper, holding it up to the telephone. Then I told them that I was concentrating on the number and would try to transmit the image of it via the ESP or brain waves. I said that the first person who called the station with the correct number would win a prize and that the calls came pouring in, faster than I could answer them. We'd run no contest in the past with such response. He got a lot of calls and found to discover that the numbers they had a picture of in their minds were the right ones. Says he talks to people all the time over the air and is having a ball and 'who knows, possibly there is such a thing as ESP.'"

\* \* \*

KOLA-FM has moved into new studios at the Mission Inn in Riverside, Calif. It's an automated Top 40 operation... Tom Force, WFAH, Allentown, Ohio, is moving to WZLX, a rock station on Elvis Presley and would appreciate anything you guys do to help, from information to old interviews. Well, I know a couple of things.

\* \* \*

GOT A note from KSTB program director Lloyd Mayberry who says: "Just thought you that you would like to know that our ex-neighbors have taken country music and gone from rags to riches with it." KSTB is located in a small town in North Dakota and the rest of the air staff included Tony Connell, general manager Buddy Moser who does a noon show called "The Great Hour," then Mayberry does a hour of country oldies from requests. . . . Dave Randall, last of the moneymen, is now KTLA's program director. Good radio man! Photo him care of the station. May I also recommend George Ally, 714-224-8310, and G.O. Bayley, 714-449-9033, Bill Yoder, mentioned earlier, in a real pro."

\* \* \*

LEA ROBERTS, standing right, United Artists' newsgirl, is back with WWRK-FM, music director, Norma Pinella, on her return to New York from Atlanta, where she completed a two-week engagement. Miss Roberts is currently working up a play for her "Fifty-Fifty" single, produced by George Butler. With Lea, left to right, are: Art Simon, USA producer, and Lea's dad, Jerry Byrd, and Norma Pinella, seated.

## BEST SELLING

# Soul LP's

\* STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	TO BE CONTINUED Isaac Hayes, Enterprise ENS 1014	8	26	26	WILSON PICKETT IN PHILADELPHIA Atlantic SD 8270	20
2	2	CURTIS Curtis Mayfield, Curbem CKS 8003	17	27	29	ALL THINGS MUST PASS George Harrison, Apple STCH 629	2
3	4	THIRD ALBUM Jackson 5, Motown MS 718	18	28	24	BOOKER T. & THE MG'S GREATEST HITS Booker T. & the MG's STMS 3033	11
4	5	ABRAVAXS Santana, Columbia KC 30130	16	29	30	LAST POETS Books 3	32
5	3	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 32225	11	30	33	PENDULUM Creedence Clearwater Revival, Fantasy 8410	2
6	6	PORTRAIT Fifth Dimension, Bell 4045	18	31	34	JOHNNIE TAYLOR'S GREATEST HITS Star STS 2022	9
7	8	CHAPTER TWO Aretha Franklin, Atlantic SD 1569	22	32	47	TEARS OF A CLOWN Smokey Robinson & the Miracles, Tamla T-246	4
8	9	NOW I'M A WOMAN Nancy Wilson, Capitol ST 481	7	33	36	BLACK TALK Charles Earland, Prestige PR 7758	35
9	7	BURNING Esther Phillips, Atlantic SD 1565	12	34	37	THEM CHANGES Ramsey Lewis, Label LP 844	13
10	10	VERY OWNION Dionne Warwick, Sparrow SP5 587	8	35	28	STILL WATERS RUN DEEP Four Tops, Motown MS 704	44
11	13	INDIANOLA MISSISSIPPI SEEDS E.B. King, ARS ARCS 713	15	36	23	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	20
12	16	BLACK DROPS Charles Earland, Prestige PR 7815	7	37	35	IN SESSION Chairman of the Board, Invictus SKAO 7304	11
13	11	EVERYTHING IS EVERYTHING Diana Ross, Motown MS 724	10	38	42	BAND OF GIANTS Eric Burdon & War, Miles & Billy Cox, Capitol STAG 475	37
14	14	OLD SOCKS, NEW SHOES . . . NEW SOCKS, OLD SHOES Jess Crouse, Chris CS 804	13	39	41	THE BLACK MAN'S BURDEN Eric Burdon & War, MGM SE 4710-2	4
15	17	INTO A REAL THING David Porter, Enterprise ENS 1012	11	40	40	SIGNED, SEALED, DELIVERED Stevie Wonder, Tamla T-304	22
16	22	FLIP WILSON SHOW Little David LD 2000	4	41	38	POCKETFUL OF MIRACLES Smokey Robinson & the Miracles, Tamla T-204	14
17	—	SUPER BAD James Brown, King KS 1127	1	42	48	5-10-15-20 (25-30 Years of Love) Presidents, Sesame SKBS 7005	5
18	20	LIVE ALBUM Grand Funk Railroad, Capitol SWH 433	8	43	44	WORKIN' TOGETHER Ike & Tina Turner, United LST 7650	10
19	19	WE GOT TO LIVE TOGETHER Buddy Miles, Mercury SR 41313	10	44	—	SUGAR Stanley Turrentine, CTI CTI 6005	1
20	25	STAND BY YOUR MAN Candi Staton, Fama ST 4202	4	45	39	ECOLOGY Rare Earth, Rare Earth RS 814	29
21	43	MELTING POT Booker T. & the MG's, Stax STS 2035	3	46	32	THE ISAAC HAYES MOVEMENT Isaac Hayes, Arista ARS 707	42
22	18	TEMPTATIONS' GREATEST HITS, VOL. 2 George Jones, Gordy 954	18	47	50	LOVE COUNTRY STYLE Ray Charles, ABC ARCS 707	6
23	15	THE MAGNIFICENT 7 Supremes & Four Tops, Motown MS 717	14	48	31	LED ZEPPELIN IV Atlantic SD 7701	13
24	12	SEX MACHINE James Brown, King KS 7-1115	18	49	27	(If You Let Me Love You To You Then) WHY CAN'T I TOUCH YOU Ronnie Dyson, Columbia CS 30223	21
25	21	NEW WAYS BUT LOVE STAYS Supremes, Motown MS 720	14	50	45	I (Who Have Nothing) Tom Jones, Parrot PAS 71059	9

director (so I guess I have to take back a little of what I said earlier about WFM-A: Allen Shaw—he's hiring an occasional professional among all those amateurs). Denton Marr, who has been the program director of WEBN-FM. Lineup at WEBN-FM now includes Peter Bright, Denton Marr, Chris Gray from

WNCR-FM in Cleveland; and George Gregory; 6-10 a.m. is automated. \*

Ken Harris, afternoon drive personality at WHLD, Parkway Drive Inn, Niagara Falls, N.Y. 14302, has just been appointed music director

(Continued on page 47)

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# Country Music

## Kristofferson Top Choice With Nashville Writers

NASHVILLE—Kris Kristofferson, composer of such smash hits as "For the Good Times," "The Taker," and scores of others, was overwhelmingly chosen Songwriter of the Year by the Nashville Songwriter's Association.

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## Daffan Hosts Fete for CMA Board & Officers

The award was, according to NSA officer Clarence Selman, "won by the biggest majority in the history of the Association." The selection was made by ballot of the membership.

Four writers were nominated for the runner-up spot. They were Tom T. Hall, Gene MacLellan, Raymonde Smith, and Country Twitty. Hall had a succession of hits during the year, both for himself and others. MacLellan's big song was "Snowbird," while Smith composed "Fifteen Years Ago," "Twinkie," "Hello Darling" and "I'm Still in Love With You."

Other certificates of citation went to the following writers: Mickey Newbury, Whitey Schaf-

fer, Dallas Frazier, Ted Harris, Bill Anderson, Bill Talbert, Mac Graham, Merle Haggard, Mac Parton, Alex Zaneti, Dolly Parton, Paul Simon, Eddie Novak, Loretta Lynn, Joe South, and Marty Robbins.

Some other recent Kristofferson hits have included "Help Me Make It Through the Night," recorded by Sammie Smith; "Sunday Morning Coming Down," by Johnny Cash, "Once More With Feeling," by Jerry Lee Lewis, and "Your Face Is Coming," recorded by Fairie Young.

Writers are selected on their overall work, rather than on one recorded song during a year.

HOUSTON—A party for the CMA board of directors and officers hosted here at the home of Ted Daffan, veteran songwriter and entertainer, proved two things: Daffan has lost none of his talent, nor has another old pro, Floyd Tillman.

Daffan has unveiled two young brothers, who are already accomplished professionals.

Daffan, playing his own instruments and with Sonny Stewart providing accompaniment, did a chronological rundown of his tunes, starting with "Truck Driver Blues," and continuing through "Wicked Mind," "I'm a Fool in Love," "No Letter Today," "Born to Lose," and other winners.

Tillman, who has never stopped performing, showed all of the style with which he has been identified over the years. He, too, with Daffan accompanying, sang his great ones. They included "Makes No Difference Now," "I'll Keep On Loving You," "They Took the Stars Out of Heaven," "Each Night at Nine," "Slippin' Around," "I Love You So Much," and more.

The Pickering Brothers, the younger group who accompanied Daffan, also provided entertainment to their host and showed their versatility in both old and new music, with a lot of the old western sound, and the close modern harmony.

The Pickeringers are protégés of Daffan, and they do him proud. Industry giants at the party were genuinely impressed. The Pickeringers, performing some of their own material, also showed talent in this respect.

## CMA Plans Annual Spring Fest For Nashville Beginning in 1972

HOUSTON—Plans for a Spring Country Music Festival to be held in Nashville annually beginning in 1972 were revealed at the quarterly board meeting of the Country Music Association.

The gathering, geared for the fan rather than the industry, is expected to serve a dual pur-

pose: to allow a specified time for the fan and artist to get together on a mass scale; and to alleviate the congestion of the Grand Ole Opry Birthday Celebration event in October in which artists, disk jockeys and other industry people congregate.

Plans for the festival were disclosed by Irving Waugh, president of WSM and an officer of CMA, who with co-committee chairman Hubert Long worked out the preliminary details.

The gathering, which will become unique as it grows, may have thousands of registrants the first year. There will be a succession of presentations of live talent during the gathering, and some serious business. Event-

ually the festival will be oriented toward the Opryland complex. WSM once again will underwrite most of the cost as a promotional venture.

Specifics were to be worked out by a committee, with definitive dates to be established later.

Details also were revealed at the meeting here of the CMA's special presentation on country music to the NARM convention March 1 by Bill Davis and Bill Williams, co-chairmen of the presentation committee.

CMA's participation in the Third International Country Music Festival at Wembley Pool, London, during the Easter holidays also was discussed. The next CMA board meeting will be held in conjunction with this.

## Nashville Scene

Opryland Records has had its first session, and the singer will henceforth be known as David Mason. Produced by Glenn Keeney, Miss Mason (who in actuality is Mrs. Larry Mueller) cut a single at the small RCA studio with top-notch session musicians. "Oppy" Manager Bud Wendell says the first session may or may not be the first release, but it's a big step in making WSM a major force in the field.

Two youngsters who came up through the graces of WSM and its president, Irving Waugh, have found themselves big. Some time ago the station sponsored a series of talent contests for young people. One of the winners was Roberta Roberts, who just turned 14, and he's signed to a contract with Advanced Productions, which has come up with a studio on Deaderick Street—an LP which is to be released in mid-February. His manager, Bob Cox, also has signed him to Gerard and Parker Agency, and he's set for a series of performances across the nation with Eddy Arnold. Another of the youngsters, Tommy Jones, may be—at 16—the youngest instrumentalist to sign with a recording pact. He was signed by Dick Schory of Aviation Records in Chicago. Both of the boys are lined up for major network appearances.

John Conlee has found another winner. He has introduced himself to the music world with his Mel Tillis tapeings doing more Glenn Campbell tapings on the Del Reeves' Country Carnival Show. Conlee performed despite second degree burns suffered in putting out a fire in his home.

Hank Locklin and Liz Anderson are appearing on the Hugh X. Lewis "Country Club Show." Jean Sherrard has signed and appeared on the Jim Ed Brown show. Mel Tillis is doing more Glenn Campbell tapings on the Glenn

(Continued on page 40)

## M&B Agency Inks Barrix

NASHVILLE—Curley Barrix, former Chicago disk jockey, has signed an exclusive contract with the M&B Agency here which has just established its office in Columbia, S.C.

Barrix, who has cut a master session as a singer, will be represented here by Johnny Johnson, long-time musician and former Texas Troubadour.

A native of Tennessee, Barrix worked his way into the industry through Chicago and, until recently, he also did his own television show in that market.

He has utilized leading Nashville session musicians and voices to do his master. He cut it on the Chaparral label in order to have it available for lease to a major label. The song was written by Jerry Chesnut and Billy Smith.

Johson, with Bill Haney, has established the agency which will handle talent, promote shows, and undertake booking. Haney already has worked out a package deal with the newly formed Talent for a tour in March. He plans to work mostly the northern Midwest.

## Eddie Miller Heads Line

NASHVILLE—Songwriter Eddie Miller, associated with the Fender Instrument Co. for 23 years, has resigned to devote full time to publishing and a new record label.

Tre Publishing Co. has purchased 49 percent of his company from his partners, and the operation is being moved here from the West Coast.

The Tre purchase includes the Bette Jean Corp., which has a large catalog in the country field, and Lejean Music.

Miller also will become head (Continued on page 40)

To the many who've helped make  
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*Sammi*



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Produced by:

Billy Sherrill

# Billboard Hot Country Singles

\* STAR Performer—Sleight's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pk.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pk.	Weeks on Chart
1	2	FLESH AND BLOOD Johnnie Cash, Columbia 4-45249 (House of Cash, B&W)	7	36	30	MARY'S VINEYARD Claude King, Columbia 4-45248 (Rose Bridge, B&W)	13
2	3	JOSHUA Dolly Parton, RCA Victor 47-9928 (Dolly Parton, B&W)	8	53	53	BAR ROOM TALK Bob Sander, United Artists 30743 (Bob Sander, B&M)	4
3	1	ROSE GARDEN Lynn Anderson, Columbia 4-45322 (Lynn Anderson, B&M)	13	38	40	JUDY Larry Sander, United Artists 30722 (Evil Eye, B&M)	6
4	4	RAMBLIN' IN MY HEART Karl Williams Jr. & the Mike Curtis Congregation, MCA 14194 (Encore, B&M)	7	39	37	I CAN'T BE MYSELF Merle Haggard, Capitol 20891 (Blue Book, B&M)	17
5	6	HELP ME MAKE IT THROUGH THE NIGHT Sammy Sosa, Mags 615-0015 (Combine, B&M)	7	40	38	DAY Larry Duncan & Tom T. Hall, Mercury 73139 (Newkirk, B&M)	12
6	5	PAPOE Loretta Lynn, Columbia 4-45273 (Loretta Lynn, B&W)	7	33	1	WILDFLOWER IN NEW YORK CITY The New Savoy Men, Whole Gang Team) 73138 (Buck Owens and the Buckaroos, B&W)	13
7	7	GUESS WHO Slim Whitman, United Artists 30721 (United Artists, B&W)	8	42	42	AMOS MOSES Jerry Reed, RCA Victor 47-9904 (Amos Moses, B&W)	15
8	8	A GOOD YEAR FOR THE ROSES George Jones, Mosaic 1425 (Chesnut, B&M)	11	43	27	ENDLESSLY Sonny James, Capitol 2014 (Endlessly, B&M)	16
9	11	PROMISED LAND Tom T. Hall, Columbia 4-45276 (Ant, B&M)	8	44	31	WILLY JONES Susan Kay, Capitol 2050 (Blue Book, B&M)	12
10	10	BED OF ROSES Johnnie Cash, Mercury 73140 (House of Cash, B&W)	11	51	51	GIVE HIM LOVE Patti Page, Mercury 73162 (Jack & Bill, B&M)	3
11	14	THE SHERIFF OF BOONE COUNTY Kenny Rogers, RCA Victor 47-9923 (Foolish, B&W)	7	46	50	LOCKIN' OUT MY BACK DOOR Buddy Alan, Capitol 3010 (Jesters, B&M)	3
12	18	COME SUNDOWN Bobby Bare, Mercury 73148 (Combine, B&M)	6	55	55	LOVER PLEASE Lynn Anderson, Royal American 27 (Lynn Anderson, B&M)	4
13	13	FANCY SATIN PILLOWS George Jones, Capitol 2016 (Stale, B&W)	8	12	74	I'M GONNA KEEP ON LOVING YOU Tom T. Hall, Mercury 73120 (Tom T. Hall, B&M)	2
14	9	MORNING Jerry Lee Lewis, MCA Victor 47-9099 (Jerry Lee Lewis, B&W)	15	49	44	She GOES WALKING THROUGH MY MIND George Jones, MGM 14173 (Stratton, B&M)	15
15	22	SWEET MISERY Farlin Husky, Capitol 2099 (Farlin Husky, B&W)	6	50	45	SOMETHIN' UNSEEN/ WEATS THE USA Merle Haggard, Capitol 32255 (True, B&M)/ Hall-Clearcut, B&M)	12
16	20	LISTEN BETTY Dave Dudley, Mercury 73138 (Newkirk, B&M)	6	71	71	GUESS AWAY THE BLUES Acuff-Rose, B&M)	2
17	17	SHE WANTS ME TO A KISS Kenny Rogers, RCA Victor 47-9929 (Hill & Range, Blue Crest, B&M)	8	52	52	ANTWAY Acuff-Rose, B&M)	1
18	24	EVERY PONY Hot Shuckers, RCA Victor 47-9929 (Hill & Range, Blue Crest, B&M)	6	65	65	SING HIGH SING LOW Capitol 2988 (Saints, B&M)	3
19	21	WE'RE ALL KINNIES David Houston, Epic 5-10692 (Alpine, B&M)	4	53	53	LOVENWORTH Hormel, Capitol 2080 (Love, B&M)	1
20	19	100 CHILDREN Tom T. Hall, Mercury 73140 (Newkirk, B&M)	6	56	56	THE KING OF NEED/D NEED Hormel Jean, RCA Victor 47-9945 (Stearns, B&M)	1
21	21	WHEN I'M IN CASTLE Johnnie Cash, RCA Victor 47-9938 (Blue Crest, B&M)	5	57	57	MOVE TWO MOUNTAINS Dee Peabody, Chet 51079 (Jesters, B&M)	2
22	22	THE LAST ONE TO TOUCH ME Rob Williams, RCA Victor 47-9939 (Overset, B&M)	5	65	65	TULSA COUNTY Merle Haggard, Capitol 2094 (Jesters, ASCAP)	3
23	12	THE WONDERS YOU PERFORM Terry Lynne, Epic 5-10687 (Crown, B&M)	10	58	54	WHAT ABOUT THE HURT Bob Luman, Epic 5-10687 (Luman, B&M)	10
24	25	IF YOU THINK I LOVE YOU MORE Jody Miller, Epic 5-10693 (Alpine, B&M)	5	59	60	YOU'RE THE REASON I'M LIVING Lamar Morris, MGM 14187 (T.A.M., B&M)	5
25	24	WAITING FOR A TRAIN Jerry Lee Lewis, Sun 1119 (Jerry Lee Lewis, B&W)	11	50	50	SLOWLY Bob Dylan & Doris West, (Cedarsong, B&M)	1
26	25	COAL MINER'S DAUGHTER Loretta Lynn, Decca 23749 (Sunfire, B&M)	14	61	61	WHEN HE TOUCHES ME Patsy Cline, Mercury 73148 (Painted Desert, B&M)	9
27	16	(Don't Let the Sun Set On You) TULSA Merle Haggard, United Artists 30727 (Berton, B&M)	9	62	62	I'M MILES AWAY Bob Dylan, Columbia 2013 (Blue Book, B&M)	2
28	35	WATCHING SCOTTY GROW Johnnie Cash, United Artists 30727 (Bert, B&M)	5	63	63	PUT YOUR HAND IN THE HAMO Babs Monroe, Capitol 3013 (Babs Monroe, B&M)	2
29	30	PORTRAIT OF MY WOMAN Eddy Arnold, RCA Victor 47-9925 (Arnold, B&W)	5	64	64	DAYTON, OHIO Jack Borison, Dot 17298 (Tremie, B&M)	2
30	32	TRUE LOVE IS GREATER THAN FRIENDSHIP Arlene Harden, United Artists 4-45287 (Epic, B&M)	4	52	52	THE DREAMS OF A COOL Johnnie Tillotson, United Artists 40740 (United Artists, B&M)	1
31	33	I REALLY DON'T WANT TO KNOW/ THESE GIVES MY EVERYTHING Elba Presley, RCA Victor 47-9950 (Elba Presley, Blue Crest, B&M)	4	53	53	DO RIGHT WOMAN—DO RIGHT MAN Barbara Mandrell, Columbia 4-45307 (Barbara Mandrell, B&M)	1
32	29	20 YEARS AGO Conway Twitty, Decca 23742 (Peach, SESAC)	17	67	73	I WISH I HAD HOME INSTEAD Van Trevor, Royal American 23 (Van Trevor, B&M)	2
33	34	HEAVENLY Johnnie Cash, Columbia 2000 (Frawley, B&M)	5	68	68	BUBBLES IN MY BEER Ray Pennington, Monument 1231 (Ray Pennington, B&M)	5
34	31	(Living You Is) SUNSHINE Chamberlain, Columbia 4-45322 (Chamberlain, B&M)	5	69	58	THAT'S WHAT IT'S LIKE TO BE LONESOME Smith, Geeta 32768 (Tremie, Champion, B&M)	3
35	32	ANOTHER LONELY NIGHT Jean Shepard, Capitol 2941 (Jean Shepard, B&M)	13	70	70	WHOLE TURN OUT THE LIGHTS Bob Dylan, Columbia 20220 (Bob Dylan, B&M)	4
		THE WHOLE COLLECTION Merle Tilts & The Strollers, MGM 14176 (Edgewood, Newgrass, B&M)	13	71	72	— MY GUY Gibbons, Loral, Royal American 24 (Gibbons, Loral, B&M)	1
			13	72	72	TWO DOLLAR TOY Central Seven, Capitol 3005 (Central Seven, B&M)	2
			13	73	73	FIRST LOVE Johnnie Tillotson, United Artists 40742 (United, B&M)	1
			13	74	74	IN LOVING MEMORIES Bob Dylan, Columbia 20220 (Bob Dylan, B&M)	1
			13	75	75	— I'M SO LONESOME I COULD CRY Merle Haggard, History 71310 (Acuff-Rose, B&M)	1

# THE COUNTRY MUSIC EVENT OF THE YEAR

**LORETTA LYNN & CONWAY TWITTY**  
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"After The Fire Is Gone" b/w "The One I Can't Live Without" 32776.  
Conway and Loretta's hit single from the album.



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# Nashville Scene

*Continued from page 36*

Coast. . . . Epic's Tammy Cash has accepted an invitation from President Richard Nixon to attend the annual White House Prayer Breakfast on February 2. Danny Davis and the Nashville Brass, the hottest act in show business, returned from Las Vegas, took time off to do a short tour in Canada, and prepared for dates in Ohio, North Carolina, Texas, Nebraska, Florida, Chicago, and

then on to Lake Tahoe for an extended stay. Jim Fossum, manager of Dot announced that the first release for the LeGarde Twins will be out early in February. . . . The Moon, a country-western 12-year-old dance band from Austin, Texas, has completed its first Nashville recording session. The record will be released on Joe Gibson's new label, Country West. . . . Noel Kelly, long associated with KSON, now is programming KSDM-FM in that station's new studio. . . . The group, to 76,000 watts and to stereo broadcasting. He's in dire need of albums, old and new. Many of the songs played by Kelly are old ones.

When Jeannie C. Riley traveled to Austin, Texas, last week she was returning a favor. She appeared at the inauguration of George P. Bush as Governor. Some time back, he had appeared at a Jeannie C. Riley day in Johnson City, Tennessee. . . . The Kitty Wells-Johnny Wright Show made its first visit to the State Alamo in San Antonio, Texas. . . . In a spending much of his time now making movies, . . . David Rogers was the first country act to appear at the new Opryland Hotel in Kenner, La., and was promptly booked to stay over. When in Nashville, the Columbia artist is a steady at the Opryland Inn. . . . Glen Campbell will headline the Houston Livestock Show and Rodeo in March at the Astrodome.

Tex Clark has signed Marty

Marshall to personal management. Marshall, on Adell Records.

Frank Elkins came in for a session with Star-Struck, produced by Jack Ryan. . . . SSS International and with Roy Allen Jr., has moved to California to Nashville, to work more closely with Shelly Singleton Music. Tree's Jack Stapp and WSM's Irvin Mayfield will be in another New York trek on behalf of the Country Music Association, reviewing plans for the 4th annual Craft Music Festival in Atlanta.

John Latta, one of the original founders of Kentucky's Renfro Valley, Inc., has rejoined the organization as coordinator of talents of the company. . . . Merle Haggard with Sonnie Owens and The Strangers will guest at the West Texas State University Inter-collegiate Center in March. . . . The Grand Ole Opry in Ryman, Tenn., a young group, report that teen-agers are showing up for their appearances, and they are reaching out to them. . . . Danny Harrison, who grows bigger every year, is off to a fast start in 1971. The Delta artist originated in Vicksburg, Miss. . . . During the past two months, ASCAP has signed 69 new writers in the Nashville office, which is a record. Ed Shaw points out that 19 publishers have joined to membership during the same period. Among the writers are Linda Hart, Gary McCallahan, Maeve O'Farrell, Alan Jackson, Dennis Pickard, Harold Lee, Rob Cheshire, Bob Purcell and Freda Wallace. . . . Jukebox Music is coming on strong with a new office and staff to Herb Eiseman. Of 20 demos done in Nashville studios, 15 were placed at once with various artists and labels, and many were recorded. . . . Studio 5000, the recording writers Fred Borch, Royce Clark, Steve Singleton, Margaret Lewis and Lynn Smith, now are all busy doubling up. . . . The basic concept of the company is that production is another avenue of creative expression and is equally rewarding. President Jim Ward reports that the Academy of Country and Western Music has accepted 29 new members. . . . Matt McNamee of Rapid City, S.D., has been signed on an artist on Dantrite Records of Dallas. He has completed his first session in the Texas city under the direction of Jim Williams. . . . Carl Owens and Chip Williams of Music by Ear-E are returning to studio demo work. . . . Knoxville's Jerry Lee Lewis made such a hit with his initial appearance at the WWA Jamboree that he's been booked for more. . . . RCA's David Holt, who appeared with the Farm, Young, Shirey and Foster Hall in Fort Worth, now is back on the road. . . . Dick Shney and his Country Rock band, organized just a month ago, will have a single on the Cherylane

*(Continued on page 48)*

## THE BIG "2" "MIDNIGHT SUN"

Bobby Buttram

## "BANDIDO"

Ronnie Chambers

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## Eddie Miller Heads Line

*Continued from page 36*

of the Flash Record Corp., a label which was founded previously, but which only now will become active.

"We will be turning out product at once," Miller said, "and it will be done with young ideas."

Miller's best known composition was "Release Me," recorded by hundreds of artists over the years. He has also written a country-oriented opera and dozens of other tunes.

\* STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label & Number	Weeks on Chart
1	1	FOR THE GOOD TIMES Ray Price, Columbia KC 30160	22
2	2	ROSE GARDEN Lynn Anderson, Lynn 3001	6
3	4	A TRIBUTE TO THE BEAST DANNY FIDDLE PLAYER IN THE WORLD'S BIGGEST Saddle to Bob Wills	8
4	3	THE JOHNNY CASH SHOW Columbia KC 30100	12
5	5	THE FIRST LADY Tanner Wynette, Epic E 30213	15
6	7	15 YEARS AGO Conway Twitty, Decca DL 73248	9
7	11	SNOWBIRD Anne Murray, Capitol ST 579	18
8	10	THAT'S THE WAY IT IS Elvis Presley, RCA Victor LSP 4445	6
9	8	FIGHTIN' SIDE OF ME Merle Haggard, MGM ST 451	27
10	18	ALL FOR THE LOVE OF SUNSHINE Mark Williams, MGM SE 4750	5
11	12	CHARLEY PRIDE'S 10TH ALBUM RCA Victor LSP 4367	28
12	6	#1 Sonny James, Capitol ST 629	10
13	15	BEST OF OOLY PARTON RCA Victor LSP 4449	9
14	25	THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis, Mercury SR 61323	2
15	13	DOWN HOMERS Denny Davis & The Nashville Brass, RCA Victor LSP 4424	13
16	19	BEAT OF ROSE'S Sister Rosetta Tharpe, Mercury SR 61317	3
17	14	HELLO BABY IN' Conway Twitty, Decca DL 75209	32
18	9	I WALK THE LINE Soundtrack/Johnny Cash, Columbia S 30397	7
19	10	MORNING Jim Ed Brown, RCA Victor LSP 4461	1
20	21	IN LOVING MEMORIES/GOSPEL ALBUM Jerry Lee Lewis, Mercury SR 61318	2
21	22	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	66
22	14	I WOULDN'T LIVE IN NEW YORK CITY Buck Owens & His Buckaroos, Capitol ST 426	10
23	26	TAMMY'S GREATEST HITS Tammy Wynette, Epic BN 2646	74
24	21	OKIE FROM MUSKOGEE Merle Haggard, Capitol ST 364	54
25	45	COAL MINER'S DAUGHTER Levella Taylor, Decca DL 75253	2
26	17	GOODTIME ALBUM Gene Campbell, Capitol SW 492	18
27	32	LOOK AT MINE Jody Miller, Epic E 30282	6
28	29	THIS IS EDDY ARNOLD RCA Victor VSP-6022	13
29	20	THE BEST OF JERRY LEE LEWIS Sleeve SKS 6131	40
30	31	SINGER OF SAD SONGS Merle Haggard, RCA Victor LSP 4416	10
31	32	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	50
32	36	SKINNY JOE—DOWN IN THE ALLEY Peter Waggoner, RCA Victor LSP 4346	10
33	34	100 CHORDS Merle Haggard, Mercury SR 61307	2
34	30	THE WORLD OF JOHNNY CASH Columbia GP 29	35
35	28	LIVE AT THE INTERNATIONAL, LAS VEGAS Jerry Lee Lewis, Mercury SR 61278	22
36	16	BEST OF GEORGE JONES Mercury MS 3191	15
37	23	WE DON'T NEED COTTON Roy Clark, Del DL 2399	25
38	—	LISTEN BETTY, I'M SINGING YOUR SONG Dove Dudley, Mercury SR 61315	1
39	—	ELVA COUNTRY Elva Presley, RCA Victor LSP 4460	1
40	38	THE KING ALIVE RCA Victor VSP 4630	8
41	37	ON STAGE—FEBRUARY 1970 Elvis Presley, RCA Victor LSP 4367	31
42	44	ONCE MORE Pete Wagnor & Dolly Parton, RCA Victor LSP 4288	22
43	40	ME & JERRY Chet Atkins & Jerry Reed, RCA Victor LSP 4396	17
44	—	WHERE HAVE ALL THE SEASONS GONE Bobby Bare, Mercury SR 61316	1
45	—	FROM ME TO YOU Charley Pride, RCA Victor LSP 4448	1

# Jukebox programming

## Stations Air LP's; Skip Jukebox Hits

ST. LOUIS—L. & R. One-Stop here is getting more and more requests stemming from radio play for recordings available only on 12-in. albums, but manager Rick Elliott says another problem is just as vexing: stations failing to play top selling jukebox singles.

"We have singles that sell in quantities of 12,000 to 15,000 copies that never get played," says Elliott, one of our best-sellers right now is 'Break Bread Across Your Bed' by Brian England on Columbia—I don't know if a single station playing it but the

jukebox programmers are getting good play with it."

Other examples include Ben Wasson's "Room 333" on Caper, which broke in Missouri as a jukebox number, and a Russ Mann's "Send Beats on the Bar Stand" on Dearborn.

Wasson said he is negotiating with Musicor which may release his record.

Pittsburgh Mobile One-Stop and Star Title Strip Co. printed a special strip for the Russ Mann recording.

(Continued on page 42)

## Hit Apathy in Close Out of Jukebox LP's

BALTIMORE—Oscar Buckley, one of the strongest boosters of Little LP's, is closing out a quantity of albums at 75 cents each and is skeptical about continuing as a distributor and producer of jukebox albums primarily because of the apathy of manufacturers and radio programmers.

The veteran one-stopper and developer of his own Bomar label said: "My position is still the same. I believe there is a definite need for Little LP's—but there is business in this product. But certain record manufacturers just won't go along with the concept."

The head of Redisco here said selections such as the Ink Spots' "I Don't Want to Set the World on Fire" (included among dozens of albums he is closing out) should be must programming on almost any adult jukebox.

"Album product is ageless—just look at the charts. Look at

(Continued on page 42)

## Customized Programming: Delicate Art of 'Shadings'

By EARL PAIGE

TULSA—if you walk into a jukebox location here serviced by programmer Art Anders, it's certain you will find some recording that's like "lightning in a shade" the normal music categories into 12 distinct sub-categories.

Such pains in custom jukebox programming requires time, but Anders claims it pays off. He says his firm, Southwest Phonograph, has never serviced taverns, normally the most profitable jukebox locations. "We've built a business with 24-hour restaurants and cafes and if I don't take time to make sure the programming was top notch I don't think we could have built the business without taverns."

Anders, a veteran programmer for 22 years, normally spends four to five hours on four to five nights a week, going over the location profile sheets maintained for each business place his firm services.

Explaining his shading technique, he said that in the typical adult location there will be three classifications: "flashbacks" usually in the Glen Miller and Artie Shaw type of music; "today's hits" comprising recordings such as Frank Sinatra's "Being Green," and an "in-between" category of recordings not more than 10 years old.

He divides country locations into two shadings: "heavy" and "light." "Heavy" shading has a distinct country flavor, such as a fiddle part, or a certain rhythmic or line, then I won't program it in a light country location."

As an example, he is using "Coal Miner's Daughter" by Loretta Lynn as a "heavy" recording now; "Morning" by Jim Ed Brown as a "light" recording.

Young adult locations require more shading. He uses "jazz," "acid rock," "light rock" and "folk-country" categories. "D.O.T." by Bloodrock, for example, is a recording country in the "acid

(Continued on page 42)

## PLUG MINI LP'S

CHICAGO—One answer to the problem of jukebox request recording from the experts is of cuts of such material on Little LP's, according to Richard Prutting, head of Little LP's Unlimited here.

Prutting's catalog of 32 mini-albums contains such heavily minded material from Jimi Hendrix ("Hey, Baby"), (Country Tennessean) "Going Back to Indiana" (Jackson Five), and "Help" (Carpenters).

Prutting is optimistic about Little LP's while others are skeptical (see separate story this issue).

(Continued on page 42)

## Ask Stations Announce Playing of Album Cuts

OMAHA—Evelyn Dalrymple of Lieberman's One-Stop here thinks radio stations should tell listeners when they play a cut from a 12-in. album. "As things stand, the location people won't believe the programmer when he tells them a recording is only available on LP," she said, reflecting a problem developed in other stories in this issue.

Mike Lieberman, the producer, is something compounded when stations air cuts from albums that were once singles. "We are getting requests for 'Snakes Crawl at Night' from a

Charley Pride LP and for 'The Party's Over' by Willie Nelson also on an album—but both used to be available as singles."

Other programmers aired album cuts in the Omaha market include "Silver Wing" and "Montego Bay" by Merle Haggard, and "I Just Can't Help Believing" by Elvis Presley.

"It's a terrific problem for us," she said. "When a station overplays a cut, a customer the sir and badgers the programmer to put it on the jukebox, what can we do? The location owner won't believe that the recording isn't available as a single."

## Lack of Time Limits Identity Of Album Cut

CHICAGO—Radio stations here do often identify album cuts as such, but available time and the newness of the product are contingency factors that can interfere with the practice, music directors say.

"We try to identify album cuts, when time permits," said Leo D. W. VMAQ. "But on dimly we regard it as just part of the programming. If people call, then of course we tell them the album number and anything they wish to know."

"The public is really responding to radio programming and is not interested if it comes from an album or not," said Bob Mooney of WIND. "It is not policy to identify albums cuts."

"However, if the album is new or if there is some reason to mention that song is from an LP, we do so,"

WJJD, which often plays three or four album cuts per hour, does often identify them as such.

"Pendulum" right now," said station teen-time personality Jim Little. "Great album 'We Can't Go Home Again' released a statement," Gary Allyn, program director at KCBQ in San Diego, said albums have become a "must" in daily Top 40 programming.

For the past three months the station has been playing LP cuts in its regular programming and using the promo spot "KCBQ, the Long Play Station." They feature an LP a week and give 25 copies of it away in promotions.

Allyn said KCBQ also plays gold cuts from earlier progressive rock groups.

Audience reaction, Allyn reported, is good. (A small army of jukebox programmers and one-stop exceptions excepted.)

Currently, according to album-cut play is the hottest trend going in Southern California, and California radio trends have a way of spreading rapidly throughout U.S. radio.

## See 4-Channel Jukebox Spur To Quadrasonic

NEW YORK—J. Cameron Gordon, head of Cameron Musical Industries which is introducing quadrasonic music systems, believes the public is anxious for introducing 4-channel sound to the public." He also believes 4-channel jukeboxes will spur release of quadrasonic disks.

Initially, Cameron machines will stress Little LP's "because regular stereo is greatly enhanced by quadrasonic equipment," he said.

Cameron's introduction here recently actually involved two systems: one, the Electro-Voice decoder, the other the Sansui "quadraphonic synthesizer."

He described the latter as affording an "adult toy for the bartender to play with." A unit placed on a bar allows for

(Continued on page 42)

## Intl Jukebox Survey

FINLAND

By KARI HELOPALTO

PERTTULA, Finland—The technical director of Raha-automaatti-hallitus (RAHA), the largest jukebox operation in Finland, Lauri Martti, says Finland has reached the peak in the number of jukeboxes in operation, but also says there will be no decline, since the jukebox is still very popular.

Jukeboxes number around 2,700, with 2,100 of those controlled by RAHA, a government controlled organization in which annual profits are used for charity funds. A few dozen independents handle the rest.

Records are changed usually in four week patterns when half the records are removed and new ones put on. RAHA uses over 10,000 disks monthly. Operators are supplied with records by owners or renters. RAHA has 500 national agents who are mailed the latest releases and oldies and put them on the jukeboxes. There are no general distributors and RAHA and other independents buy direct from the manufacturers. Operators pay \$1.10 for singles, about 30 per cent off the regular retail price.

The cost of playing records on Finnish jukeboxes is about 12 cents, a change from 6 cents a few years ago. Little-LP's have been tried, but without much success, and RAHA has withdrawn most of them from jukeboxes. Almost all jukeboxes are stereo which blends well since Finnish record manufacturers now press only stereo singles.

Fees for the Performing Rights Society (TEOSTO) vary in places. The minimum charge per month is about \$1.44, while the maximum charge is \$3. Total royalties for the most recent year was over \$50,000.

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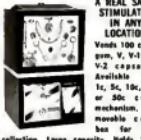
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## See 4-Channel Jukebox Spur to Quadrasonic 45's

Continued from page 41

switching sound signals from various speakers.

Cameron's Electro-Voice equipped system complete with amplifiers and four speakers lists \$1,000 extra. Existing older machines can be converted with the quadrasonic units, too. The Sansui device would sell separately for \$250.

Gordon was marketing his machines through Vendo Co.

Now he is no longer involved with Vendo and will market via an operator-franchise arrangement. Several Cameron 4-channel units are on location, he said.

In one case, three separate rooms in New Jersey were equipped for 4-channel sound, all connected to a main unit. Cameron says operators can demand \$10 extra per week on guarantees when installing 4-channel jukeboxes.

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## What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

### Chicago; Soul Location

Bernard Halston,  
programmer,  
McGowan Bros.  
Music Co.



Current releases:  
"Jody Got Your Girl and Gona," Johnnie Taylor, Stax 008;  
"One Less Bell To Answer," Fifth Dimension;  
"I'm So Proud To Know," Elvin Bishop;  
"My Sweet Lord," Billy Preston;  
Adulties:  
"Raindrops Keep Falling," Charley Earland, Prestige 45-736.

### Jackson, Miss.; Soul Location

Windham  
Caughman,  
programmer,  
Capitol Music  
Co.



Current releases:  
"Groove Me," King Floyd, Chimneyville 435;  
"Precious, Precious," Jackie Moore,  
Atlantic 3312;  
"He Called Me Baby," Candi Staton,  
Fame 1476;  
Oldies:  
"Steal Away," Jimmy Hughes, Trip 47.

### Jefferson City, Mo.; Teen Location

Lloyd L. Grice,  
programmer,  
United  
Distributors



Current releases:  
"Break Bread Across Your Bed," Brian Inland, Columbia 45282;  
"I'm So Proud To Know," Elvin Bishop, RCA 9960;  
"I Hear You Knockin'," Dave Edmunds, MAM 3601;

Oldies:  
"Snowbird," Anna Murray.

### Mankato, Minn.; Teen Location

Carol DeVries,  
programmer,  
C&N Sales  
Co., Inc.



Current releases:  
"The Tears of a Clown," Smokey Robinson, Motown 1176;  
"I Think I Love You," Portridge Family, Atlantic 3312;  
"Domino," Von Morrison, Warner Bros. W 7434;

Oldies:  
"Bridge Over Troubled Waters," Simon & Garfunkel, Columbia 45079;

"Everyday People," Sly & the Family Stone, Epic 5-10407.

### Missoula, Mont.; Adult Location

Eva Shethamer,  
programmer,  
Montana Music  
Rentals



Current releases:  
"I'm a Man," Perry Como, RCA Victor 74-3837;  
"Knock Three Times," Dawn, Bell 938;  
"I'm a Man," Simon & Garfunkel, Columbia 45268;

Oldies:  
"Bridge Over Troubled Waters," Simon & Garfunkel;

"Honey Come Back," Glen Campbell.

### Montgomery, W. Va.; Young Adults

John E. Oliver,  
programmer,  
Mammoth  
Amusement  
Co., Inc.



Current releases:  
"Block Magic Woman," Sontonio, Columbia 45282;

"Knock Three Times," Dawn, Bell 938;

"Stop the War," Edwin Starr, Gordy G 104;

Oldies:  
"Looking Out Your Back Door," Creedence Clearwater Revival;

"Vehicles," Oldies of March;

### Philadelphia; Soul Location

Melvin Epstein,  
programmer,  
Blue Ribbon  
Vending



Current releases:  
"Remember Me," Diana Ross, Motown 1176;

"I'm So Proud," Main Ingredient, RCA 5288;

"He Called Me Baby," Candi Staton, Fame 1476;

### Port Chester, New York; Adult Location

John Tartaglia,  
programmer,  
Tartaglia  
Bros., Inc.



Current releases:  
"One Less Bell To Answer," Fifth Dimension;

"Domino," Von Morrison, Warner Bros. 7434;

"Moore Marie," John Rowles, Kapp 2102;

Oldies:  
"Aquarius," Fifth Dimension;

"Super Star," The Archies;

### Rapid City, S.D.; Country Location

John Trucano,  
operator;  
Pat Burns,  
programmer;  
Black Hills  
Novelty



Current releases:  
"Rose Garden," Lynn Anderson, Columbia 452325;

"Mornin,'" Jim Ed Brown, RCA 47-9099;

"Sweet Misery," Ferlin Husky, Capitol 2995;

Oldies:  
"For the Good Times," Roy Price;

"Snowflake," Jim Reeves.

### St. Louis, Ill.; Adult Location

George  
Woolridge,  
operator;  
Glen Whitmer,  
programmer;  
Blackhawk  
Music Co.



Current releases:  
"I Really Don't Want to Know," Elvin Bishop, RCA Victor 9960;

"Red, Red Roses," Johnny Desmond, Muzicoma 101-A;

"Stoney End," Barbra Streisand, Columbia 45-236.

# Billboard Album Reviews

JANUARY 30, 1971



**POP**  
**CHICAGO III—**  
Columbia C2 30110 (S)

Chicago and its horns of plenty offer its 3rd double album a solid release, and once again quality exceeds quantity. "Lonesome" and "Just You," "I'm Your Man," "Say," and "Free" from side 2's "Travel Suits" are the most commanding vocals, while the instrumental tracks, like "Ain't No Progress" with its man-made sound effects and the jazzy "The Approaching Storm" should be popular cuts.



**POP**  
**MCDONALD & GILES—**  
Cottillion SD 9042 (S)

From the Gourds to the Marion comes McDonald & Giles playing the same furrows and the same footprints. The two have formed, from separate delicate folk harmonies to the frenetic line of rock aven, Plastic Man, a band that has the potential to qualify for Incredible String Band status. The two have been joined by bassist (Steve Winwood) work out on a couple of tracks, but the pair ("Ghosts" and "Sweet Child") will likely continue listening by the progressive rockers.



**COUNTRY**  
**KENNY ROBERTS—**  
Starline 2LP 40 (S)

In probably his best set of outstanding productions to date, Kenny Roberts re-visits his "guitar blues" roots. He also sound on "Twin River" and "Mule Skinner Blues." And, of course, "Jealous Heart" and "I'm a Sinner" had to repeat. The more traditional nature of country music is well represented here, and it impresses some high quality entertainment to please everyone who appreciates country music.



**CLASSICAL**  
**STOCKHAUSEN: KURZWELLEN—**  
Various Labels 2LP 0705 D45 (S)

This inventive two-LP set is a follow-up to Stockhausen's recently recorded avant garde "Klangspuren." It features the remarkable "Nyman's" here, according to the notes, "is the first time that Stockhausen has ever actually performed to completely untrackable electronic tapes." The results are another fine electronic excursion by Stockhausen, who is making a U.S. tour this year.



**POP**  
**JANIS JOPLIN—**  
Paramount KC 20322 (S)

Gone but not forgotten, Janis Joplin leaves us with a voice on the edge of ruin, and proves her power on this solid compilation of her greatest hits. She has been and last, albeit since "Cheer Thrills," Janis has sold out. "Me and Bobby McGee," "My Baby," and "Cry Baby" are still great, but "I Think Twice" was the Pearl of Rock guitars up all her soul and emotion before the light went out.



**POP**  
**POCO—DIVIDED—**  
Mercury K2 30309 (S)

Poco's 3rd album is its first "live" recording, taken from appearances at Boston Music Hall and New York's Rock City. "Knockin' Up the Places" is a exciting finale to "Just Us," "Case in Hand," and "Consequence So Long," and "Rockin' Around the Clock" and "I Think Twice" were well received favorites, while "A Man Like Me," and "Pearl That Melts" were the band's new material.



**POP**  
**JAMES BROWN—**  
Scepter K3 1157 (S)

Super-smooth James Brown jumps on his "Super Beat" hit with yet another album that has him in top form. The fast, hot rhythms make his charged-in delivery, and the two converge and persist for more than 10 minutes on "Get Down Tonight," "Back to the Crossroads," and "Something Else." The title track is a musical with accents on jazz, while his 10-minute "Giving Out of Juice" is a memorable blue-rock cut from Mr. Dynamite.



**POP**  
**RED WHITE & BLUES IMAGE—**  
Atco SD 33-348 (S)

Blues image has another winning album here with both underground and Top 40 appeal. One good cut follows another with "I'm a Man," "I'm a Man," "I'm a Man," and "I'm a Man" among the highlights. The ten-titled "All-Nite No Blues in California" is another fine cut for this movin' sextet.



**COUNTRY**  
**JIM REEVES—**  
Write You a Record  
RCA Victor LSP 4475 (S)

Another album from a great artist. This package includes "Angel Don't Lie," a powerful single which moved way up the charts, and "When Two Worlds Collide," "Wild Rose" and others. Must merchandise.



**COUNTRY**  
**CONNIE SMITH—**  
Where's My Castle,  
RCA Victor LSP 4474 (S)

Connie Smith, with traditional flavor, digi-into all of the classical country music here with "I'm a Man" and the new tune here on this LP. Other outstanding songs include "Hello Darlin'," "Before I'm Over You," and the Bill Mack-written "Clinging to a Sevin Hand."



**POP**  
**BELL'S-FLY, Little**  
White Dove, F.R.  
Polydor 24-4510 (S)

The Canadian group, the Bells, is one of a number of groups that have come along after "The Band." The group's top 10 single in Canada, is currently charted in the U.S. and is a good one. The title track and the vocal group numbers are good, too. "Yesterday Will Never Come Again" can make you "Feel You," and a rather Caribbean mix, "Moody Morning."



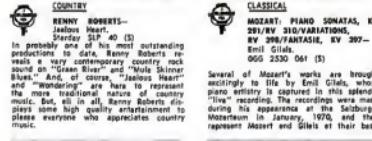
**POP**  
**P.J. COLT—**  
Polydor 24-4043 (S)

Very tight arrangements are the mainstay of this Canadian group, which is mostly featuring a little bit of every genre and good guitar solos. Colt's voice is well suited for the group numbers, making him a good fit of the group. The two tracks on this together LP, "Blue Train," sounds hard rock, while "Black Jesus," sounds good rock'n' roll piano.



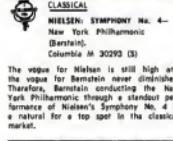
**CLASSICAL**  
**2nd WAGNER—**  
Red Seal LSC 3196 (S)

The music of Wagner returned to the fore, however, in film based on his life, and the production of the 1970 film, which moviegoers could easily cash in on that value. The cast includes Plácido Domingo, Luciano Pavarotti, José Carreras, Bryn Terfel and Arthur Fiedler and the Boston Pops at the Boston Pops and the Philadelphia Orchestra are featured.



**CLASSICAL**  
**MOZART: PIANO SONATAS, KV**  
**281/RV 310/VARIATIONS,**  
**KV 290/FANTASIE, KV 297—**  
Emil Gilels, 3LP 050 061 (S)

Several of Mozart's sonatas are brought excitingly to life by Emil Gilels, whose piano artistry is captured in this splendid recording. The pianist's performance during his appearance at the Salzburg Mozartfest in January, 1970, and they represent Mozart and Gilels at their best.



**CLASSICAL**  
**NIELSEN: SYMPHONY NO. 4—**  
New York Philharmonic  
(Barenboim), Columbia M 30393 (S)

The voyage for Nielsen is still high and the voyage for Bernstein never declines. There are some excellent performances from the New York Philharmonic through a standout performance of Nielsen's Symphony No. 4 is a natural for a top spot in the classical market.



**CLASSICAL**  
**THE TCHAIKOVSKY**  
Album—Philadelphia Orch., Columbia M 30291 (S)

By combining earlier recordings of Tchaikovsky's most popular symphonies, the crack Philadelphia Ballet Suite" and "Sleeping Beauty Ballet Suite," the Philadelphia Orchestra, conducted by Eugene Ormandy, presents a fine package. The Philadelphia Orchestra led by Eugene Ormandy, presents a fine package. The Philadelphia Orchestra, conducted by Eugene Ormandy, presents a fine package.



**CLASSICAL**  
**MOZART: SERENADES**  
No. 9—Berlin Philharmonic—Böhm, DGG 2520 082 (S)

Karl Böhm, one of the world's foremost conductors, expertly leads the excellent Berlin Philharmonic in this superb Mozart Serenade. While the "Serenade No. 9 (Serenata notturna)" is relatively brief, it is one of the better-known "Serenade No. 9 (Feierliche, nach der Art eines Feierlichen und Festlichen Gesanges)." This time around Mozart's a small, delicate ear solo quartet (Alma Leonardi) and is bravely moving into a very intimate setting. The "Serenade No. 10 (Serenata notturna)" is relatively brief, it is one of the better-known "Serenade No. 10 (Feierliche, nach der Art eines Feierlichen und Festlichen Gesanges)." This time around Mozart's a small, delicate ear solo quartet (Alma Leonardi).



**JAZZ**  
**CHIC HAMILTON—**  
Pappy PDS 135 (S)

This time around Hamilton's a small, delicate ear solo quartet (Alma Leonardi) and is bravely moving into a very intimate setting. The "Serenade No. 10 (Serenata notturna)" is relatively brief, it is one of the better-known "Serenade No. 10 (Feierliche, nach der Art eines Feierlichen und Festlichen Gesanges)." This time around Mozart's a small, delicate ear solo quartet (Alma Leonardi).



**COMEDY**  
**DICK GREGORY LIVE AT**  
the Village Gate—Pappy PDS 40.011 (S)

While Dick Gregory's "Frankenstein" LP is still cooking, Dick Gregory adds a new flavor to his treasury of wit and insight on Pappy. As his trademark, he attacks the day's political issues with the same irreverent, irreducible spirit that made "I'm a Man" and "Take Me Back" among the breakthroughs. The ten-titled "All-Nite No Blues in California" is another fine cut for this movin' sextet.



# Classical Music

## Col Special Promotion on Szell Next Month Features 4 Titles

**NEW YORK** — Columbia Records next month has a special promotion scheduled on the late George Szell, featuring four titles, three of which are specially priced packages. A special promotion will be offered for a new recording of Tchaikovsky's "1812 Overture" with Eugene Ormandy and the Philadelphia Orchestra, which is coupled with that composer's "Serenade for Strings."

The "1812" promotion includes in-store displays and extensive national and local advertising. The work also features the Mormon Tabernacle Choir, the Valley Forge Military Academy Band, cannons from both Century-Fox Films, and bells from Moscow.

The "1812" package, previously available on Epic Records, includes a four-LP set of Beethoven's five piano concertos with Leon Fleisher as

## Perlman in Top Form

**NEW YORK**—Itzhak Perlman was in excellent form as the soloist in Dvorak's "Violin Concerto" with the Washington National Symphony at Philharmonic Hall, Jan. 17. Beginning with Berlioz's "Overture to 'Benvenuto Cellini,'" Carlos Chavez conducted masterfully.

The program ended with Chavez's own "Symphony No. 6," a languid romantic work, which the composer has recorded for CBS. Chavez also directed the concerto well, but the instrumentals were Perlman, an RCA Records artist, and he was marvelous in Adagio and both Allegro sections.

**FRED KIRBY**

soloist, which will carry a two-LP list. The other multiplies are a two-record set of symphonies of Beethoven, Schubert and Dvorak, and a two-LP package of four Mozart symphonies. The fourth title, a new recording, pairs Haydn symphonies.

Special promotions also are slated for four additions to Columbia's "Composer's Greatest Hits" series, featuring Rossini, Brahms, Bellini and Liszt, plus new performances of Ormandy and the Philadelphia, Leonard Bernstein and the New York Philharmonic, and pianists Andre Watts and Ivan Davis.

Arrau, the Rossini album are Szell and the Cleveland, Ormandy and the Philadelphia, Bernstein and the Philharmonic and conductor Andre Kostelanetz. Featured in the Brahms LP are pianist Philippe Entremont, the Berlin Philharmonic, Ormandy and the Philadelphia, Bernstein and Kostelanetz, while the Berlioz pressing has Charles Munch and the Philadelphia, Bernstein and the Philharmonic, and Ormandy and the Philadelphia.

The current interest in whale

## Philips LP Tie With Dates

**NEW YORK**—Philips Records has several new releases planned with U.S. concert dates on the labels, including a record package of Brahms piano concertos with Claudio Arrau as soloist. Arrau, who is doing Beethoven sonata dates will be soloist with the New York Philharmonic in March.

The Dutch Philips Sym-

phony Orchestra of Amsterdam is the ensemble under Bernard Haitink, who also has several U.S. concerts upcoming. Haitink and

recording is expected to aid a Kostelanetz disk featuring the world premiere pressing of Hahn's "And God Created Great Whales," which contains four segments of whale sounds. The album also has music of Sibelius, Skalkottas, Weill and Gluck.

Two monaural-only special issues complete the release, including live performances of Paul Robeson, One side of the Robeson LP was recorded from a U.S. concert before retirement, while the other, also from 1958 is from a Royal Albert Hall, London, recital. The other monaural LP has Alexander Siloti in Handel, Schubert, Schumann, Brahms, and Richard Strauss.

Two monoaural-only special issues complete the release, including live performances of Paul Robeson, One side of the Robeson LP was recorded from a U.S. concert before retirement, while the other, also from 1958 is from a Royal Albert Hall, London, recital. The other monaural LP has Alexander Siloti in Handel, Schubert, Schumann, Brahms, and Richard Strauss.

Miss Elias finely honed her vocal lines in this repertoire, with many rounds of enthusiastic applause. Miss Williams seemed confined in this concert version of the opera, as her dramatic sense wanted her to fly into the audience, to tell all her message.

Miss Elias' rich voice was

## Fine Cast, Lead by Miss Elias, Makes 'Orlando' a Triumph

**NEW YORK** — New York's premiere performance of Handel's opera "Orlando," by the Handel Society of New York on Jan. 18, displayed the color and subtlety of this story about the perils that love can bring. The singing was splendid, with Linda Elias in the title role, Camilla Williams as Angelica, Betty Allen as Medoro, Carole Bozard as Dorinda, and Justinino Diaz as Zoroastro.

Miss Elias finely honed her vocal lines in this repertoire, with many rounds of enthusiastic applause. Miss Williams seemed confined in this concert version of the opera, as her dramatic sense wanted her to fly into the audience, to tell all her message.

Miss Elias' rich voice was

always clearly delineated, while Justinino Diaz was a strong asset. His latest reading is ABC Records' "Lucia di Lammermoor." Miss Bogard, with several Handel recordings on Cambridge and RCA Records, sang with sparkle and warmth.

Bogard's score together with conductor Stephen Simon, director of the Society. The players, including Martin Isopp on harpsichord, kept the music crisp and lucid with admirable dynamics and intonation. A recording of "Orlando" on the RCA label with the Handel Society of New York will be released in February.

**CHRIS GARTEN**

## HISTORICAL RELEASES BY PHILIPS HOT

**NEW YORK**—Philips Records is going strong in historical releases as three sets by Musica Reservata of music from the classical period are gaining critical acclaim and playing in markets, including San Francisco, Boston, Philadelphia, Los Angeles, Chicago and Phoenix, according to Miss Scott Mapple, director of Mercury Records' classical division.

The albums contain "Music from Agnus Dei," "Beethoven's Decameron," "Music from the Time of Christopher Columbus," and "Music from the Hundred Years' War." Another LP in the series is due later this year.

Manpree feels, "The popularity of these recordings lies mainly in their focusing on an era or figure in Western history which is well known to everyone."

**FRED KIRBY**

## Tilson Thomas Excels in Philharmonic Hall Concert

**NEW YORK**—Michael Tilson Thomas added another sterling chapter to his ample conducting achievement at the Philharmonic Hall, Jan. 13, as the 26-year-old associate conductor of the Boston Symphony ad-

mirably conducted an unusual concert by that orchestra.

Bach's "Brandenburg Concerto No. 3" was a classic illustration of his ability. Tilson Thomas conducted an ensemble of only 11 musicians. A Largo from the "Violin Sonata in G" was inserted between the two allegro movements, adding to the musical effect, and providing a fine showcase for concertmaster Joseph Silverstein.

Webern's "Six Pieces for Orchestra, Op. 6" also was a discovery as the performance was more romantic than usual. Harvey Pittel was the able soloist in "Dahl's Suite" for flute, Saxophone and Wind Orchestra.

The only new Mercury title featured António de Almeida, the new music director of the Washington National Symphony, in a program of Bartók and Prokofiev.

**FRED KIRBY**

the Concertgebouw also are continuing their Maher symphonies series.

Soprano Eily Ameling and the Deutsche Bach Solisten, also touring, have a Bach cantata coupling, while members of the Berlin Philharmonic concert after Beethoven.

The only new Mercury title features António de Almeida, the new music director of the Washington National Symphony, in a program of Bartók and Prokofiev.

ords. What do people do?

Outside of not being able to receive music, we're doing pretty well. We've been working and programming drug programs this week. This is "Drug Alert Week" in Baton Rouge.

**JIM MCKAY**  
Programming  
WBKO  
Baton Rouge, La.

### Cover 'Biggies'

Dear Sir:

I couldn't help reading about Bob Raleigh (Gaines) making some station smile in Louisiana, and the final line being . . . "thank God, it's working for us." It got a hell of a laugh around here, but in case you haven't been caught up yet, the last Hooper (sing) thing is enclosed.

This is two features on *WBKO* in the past six months in Billboard. They are not a factor in the Raleigh-Durham, and even though we own them, we're . . . it's like Radio 70s headline this past week something about "Dooley and Clayton Hired." I mean really, a headline? Who the hell in the top markets cares or had even heard of Dooley?

I believe that all stations and markets should get a fax shake and a phone call with Billboard, they do. But I think some-

times you go overboard and forget the biggies. I, and probably most of the stations, know what the big station and heavy DJ's are doing and saying. They should be able to pick it up in Billboard.

Please don't misunderstand my purpose in writing. I think you do a lot of good for radio. DJ's, and programming, in particular. But as a friend I'm passing on my own opinions on your material. Besides my wife won't give me a chance to talk at home and I need to relate to someone. I can't even type good

because my little finger on my right hand goes sprained in a *Kid M.A.G.H.* game, so I'm writing under severe pain and personal friendship.

Do what I say, or buy your own damn beer.

**Pat Patterson**  
Program Director  
WKIX  
Raleigh, N.C.

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For further information, contact  
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BILLBOARD PUBLICATIONS, INC.  
1515 Broadway, New York, N.Y. 10036  
Phone: Area Code 212/551-4550

## Campus Dates

**Continued from page 26**

versity, Tallahassee, Fla., Friday (Friday), University of Florida, Gainesville, Sunday (31).  
Brewer & Shapley, who record for Kama Sutra Records, perform at Washington State University, St. Louis, Mo., with Buddah Records group Sha Na Na Saturday (30). Dreams, Columbia artists, appear at Elmer College, Elmira, N.Y., Friday (29).

## Letters To The Editor

### Continued from page 32

week. Further steps are being taken to alert the Youngstown area to the evils of drug abuse.

We will, from time to time, keep you informed as to our progress in this field.

**Gus Travers,**  
Program Director  
WFMJ  
Youngstown, Ohio

### Supply Troubles

Guess your department has become the sounding board for gripes and . . . let me put ours in.

You know we talked about the trouble getting records. Well, outside of Capitol and Columbia, we're still trying to figure out why record companies don't want to do business today. Today, to tell it off, this happened: We have a display window in front of the studio; we're downtown, and we made inquiries for display promotional posters, album covers, etc. Well, today, I paid a collect bus package from a

JANUARY 30, 1971, BILLBOARD

## Vox Jox

### Continued from page 35

and needs records desperately. The New York City Broadcasters Association has a job placement service both for air personalities and off-air personnel. I need a job in New York State, write the Broadcasters Association Executive Office, 980 New London Rd., Latham, N.Y. This includes both radio and TV jobs. Harold M. U. de Cen, executive director of the N.Y.C.B.A. is operating the placement service. . . . What a week this has been! And would you believe it's only Monday as I write this.

I believe that all stations and

markets should get a fax shake and a phone call with Billboard, they do. But I think some-



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# Onda Nueva Festival, Venezuela



QUINCY JONES



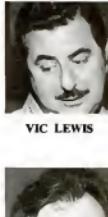
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## Music People at the World Festival Of Songs



LES REED



WILLIAM B. WILLIAMS



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KAREL GOT



NANCY WILSON

## \$1M Onda Nueva Fest Attracts World Interest

CARACAS, Venezuela—The first Onda Nueva World Festival which took place Jan. 28-30 is a government-supported attempt to spread the music of Venezuela, and more particularly, the Onda Nueva rhythms.

Creator of Onda Nueva, Aldemaro Romero, thinks that this music can have the same impact on world music that the bossa nova vogue had during the 1960's when it spread out of Brazil. He describes Onda Nueva music as "based on the indigenous polyrhythms of native Venezuela, done in 6/8 or 3/4 time, jazz like if you prefer, and appearing in all tempos, simple and complex. It incorporated beat off a perfect framework for true aesthetic musical expression and its possibilities are infinite."

Romero, well known as composer and musical director of Venezuela's Latin American orchestra, conceived of the idea of holding a mammoth festival to expose the new music to music personalities drawn from all over the world (Latin and non-Latin countries).

In its first move was to get government interest—as the result the Onda Nueva festival is under the patronage of the government of the federal district and has the full official backing of the National Corp. of Tourism in Venezuela, which means the Festival will follow the same

organizational pattern as the Rio Song Festival and the Mexican Latin Song Festival among others.

Romero named general director and immediately set off to visit the U.S. and Europe to spread the word about Onda Nueva and to interest musical celebrities, both artists and executives in the Festival.

As a result over 160 people from all over the world will be arriving in Caracas for the three days of the festival—to perform, to judge and to take note.

Such noted musical directors

and composers as Frank Pourcel, Paul Mauriat, who had a world hit with "Love Is All," Francis Lai, composer of "A Man and a Woman" and the "Love Story" film theme; Waldo De Los Rios, whose Beethoven-based arrangement of "A Song of Joy" brought him world attention, will head the European contingent.

Also appearing will be Michel LeGrand, Augusto Alguero, Les Reed, Don Black, Matt Monro, Armando Manzanero, Augusto Alguero, Jon Gilberto, Oscar Pettiford, Luis Demirio, Eduardo Cabra, Monna Bell, Mario Patron, Chicho Ferrer, Mirla Castellanes, Manuel Alejandro, Mariano Munoz, Perez Prado, Marcos Antonio Muniz, Ruben Aguirre, Imelda Miller, Carlos Lazo and Daniel Rioobos.

Juan Garcia Esquivel, Horacio Franco, Dino Ramos, Palito Ortega, Luis Aguile, Astor Piazzolla, Luis Eca, Milton Nascimbeni, Cesario Vazquez Perez, Apolinario Dos Santos, Cheleque Sarabia, Chucho Avellanet and Leroy Holmes.

Ialo Schifrin, Quincy Jones, Elmer Bernstein, Hal David, Sergio Mendes, Peter Graves, Nancy Wilson, Letta Mbulu, Caylus Semeny, Barry Ulanov, John Williams, Andre Previn, Burt Bacharach and Rafael Revert.

Elton Setoldo, Paul Cervantes, Aysias, Raul Mata, Jacques Brausstein, Madelenas Iglesias, Jorge Costax Pinton, Nino Bravo, Carmen Sevilla, Nihara, Juan Carlos Calderon, Basilio, Due Dinamico, Mike Kennedy, Martin Gerecht, Gorden, Gidi Ivanoya, Radiojka, Alfie Kabillo, Marika Lichten, Hans Hammer-schmidt, Karen Black, Tito Puerto, Lucetita, Chico O'Farill, Harlene Show, Enrico Simonet, Billie Pittman, Eddie Harris, Chabuco Granda, Ludmilla, Luis Neffs, Nelson Riddle, Yvette Mimieux and Mike Connors.

The Festival is restricted to

composers, writers, performers,

arrangers and musical directors

and they have to write and perform music and lyrics in the Onda Nueva style.

A special jury has been

formed (Elmer Bernstein and

Barry Ulanov represent the U.S.)

and they will be under the supervision of the Venezuelan secretary of development.

The first prize is worth \$10,000, second \$5,000 and third \$2,500. The prizes are to be shared by 50 percent to the composer and 50 percent to the performer. In addition there is a \$5,000 prize for the best arrangement and \$5,000 for the best conductor. A special jury formed by members of the Venezuelan press and foreign press, plus others attending the Festival, will decide on a popularity prize worth \$2,500.

Artists appearing will be accompanied by a 50-piece orchestra.

Material submitted for Festival consideration has to be unpublished and will not be returned once registered. A complete score, together with individual parts for each instrument had also to be submitted.

The Festival reserves the right to broadcast or televise the whole Festival without having to "remunerate any of the participants."

During the Festival 36 Onda Nueva will be performed on the first two nights and half these go through to the final.

All invitations to the Festival cover travel as well as hotel expenses and the Festival charges no admission fee. Said Romero: "We don't want the artists giving editorial or performing rights for their material, except for those of radio and television."

"This is absolutely essential and necessary because the world sales will help finance part of the Festival," he said, adding why Radio Caracas Television is heavily involved in the event.

Romero said that he expected the costs of the Festival to reach one million dollars.



IN LONDON to promote his new single "Underdog," which he also wrote and produced, German-based singer Giorgio, second from right, is greeted at a reception by, left to right, Larry Yaskiel, European director of A&M; Kenny Barker, promotion manager, and Robin Blanchflower, sales promotion manager.

# International News Reports

## Kinney Labels Ready Plans For Distribution in the U.K.

LONDON—The Kinney Corporation—Warner-Reprise, Elektra, Dandelion and Valiant—is readying plans for future distribution arrangements to take effect from mid-1971.

But a proposed joint company to be formed with Island and the two new labels has been postponed and distribution from July 1971 is no longer under consideration. "There was talk of it at one time, but nothing had been decided," commented Island managing director Chris Blackwell, who last year turned down a takeover bid for his company by the Kinneys.

However, Ian Raffini, Kinney's U.K. chief, said that the link-up would not take place. He declined to say whether or not further negotiations to complete Kinney's future plans were continuing in many areas and that the precisely what those plans are have yet been decided. However, if Kinney is anticipating handling distribution and sales for itself, then a decision must be near, for there are only five more months to go before the existing contract with Pye for

Warner-Reprise expires, and similarly the contracts for Valiant and presumably Dandelion and Elektra.

There's no doubt that as originally envisaged the plan would likely have been implemented seriously. Premises in northwest London had been earmarked for headquarters and total personnel strength of 140 people. A management committee to recruit a managing director was also set in motion, with the top man reporting to a board comprising the main representation from the four companies and with the marketing and finance directors of each company having membership. It was also envisaged that the managing director would be the only executive director on the board.



BUNNIE FREIDUS, CBS international manager of promotion and information services, receives two gold disk awards on behalf of Simon & Garfunkel's "Bridge Over Troubled Water" album and their single, "El Condor Pasa." Making the presentation is Rudy Wolpert, managing director of CBS, Germany.

## Pickwick to Launch Rack in U.K.

• Continued from page 1

very much pleased that we propose to do this." He said that there had been agreement for Pickwick to handle their product, and that arrangements could be made to all companies besides RM, and deletions can be made in a way to acquire material.

"We feel there is enough product for us to get started now and we would like to see that ultimately the project we have in hand will be recognized as being to the advantage of everybody."

In the formation of Record Merchandisers—now comprising EMI, Decca, Pye, Philips-Polydor and almost certainly before long CBS—there was a general feeling that racketing was introduced under controlled conditions. The presence of a unified industry operation, it was

felt, would make it that much more difficult for an outsider to work his way in.

Indeed, the members of the consortium have undertaken not to supply directly to any other company besides RM, and deletions are regarded as a key factor in the success of any rack company.

Ken Lewis, managing director, commenting on the Pickwick plan, said: "Members of the consortium are refusing to make supplies to any outlet, other than through our own trading terms."

Maurice Oberstein, marketing director of CBS, which has been involved in the record business for some time, said that the company was in favor of an expansion of racking, and was particularly in favor of any legitimate concern while "we are not part of any trading group which prevents us."

CBS, of course, has a close association with Pickwick which handles the company's budget material through its Hallmark label, but Oberstein stressed that CBS had no plans to become an integral part in the Pickwick rack company. RCA, too, has an association with Pickwick via the Camden label and is not involved in the record traders consortium. It is understood that Lewis and RCA managing director Ken Glancy have been in contact while "we are not part of any trading group which prevents us."

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Lewis indicated there would be "associations" within Pickwick in the formation of the rack operation, which he described as being by way of a separate company within Pickwick. He said there

## Matveeva on Melodiya

MOSCOW—Melodiya has released an album of composer-singer Novella Matveeva, a representative of so-called "band" songs which appeared in the early 1960's and 1970's. The album includes performances by Bulat Okudzhava, Yura Kukin, Evgeni Klyatchikov, Valentin Poloskin and Andrey Yakushev.

Matveeva, 21, is a new favorite theater and film actor Vladimir Vysotsky.

Their popularity reached its peak by mid-1960's and their songs used to be copied and distributed by enthusiasts.

The bands often appeared in amateur concerts singing their own songs and playing guitar. Since 1965 these songs have been in youth magazines and some of the songs recorded received sporadic exposure on national radio and TV networks.

Novella Matveeva is the first band to get an album and the sales figures will probably determine further development of the new series launched by Melodiya.

## Family Tree To Budget Line

LONDON—The budget label to be established by Philips and Polydor later in the year will sign its first artists, Dave Allwood, general manager of the label, has confirmed a deal with Family Tree Productions—their first artist, Timothy Sanderson and Terry Brown—to produce product for the label on a nonexclusive basis.

First signs to be put on record include David Hallyday, King Curtis, who has been the winner on recent episodes of "Opportunity Knocks," TV show, and singer Ethan Campbell.

Also involved are Dulcimer, a group discovered by Richard Todd, who has recently signed with Atlantic. Todd can be heard reading and cartoon, formerly with Atlantic.

Page has yet to negotiate deals for Neptunes in the rest of the world.

CBS Music—Representatives of CBS Music publishing operations in the U.S. and Europe have left to review publishing activity of the previous year, as well as to discuss future plans.

Two-day sessions, chaired by Sol Rabkinowitz, vice president of publishing and A&R for CBS International, and Peter Rouquette, vice president of European Operations for CBS International, pointed out the fact that the European music makers for 1970 came from both publishing and sub-publishing efforts.

Participants in the meetings included Duke Aron, April Music, Eddie Baskin, April Music, Editha, April, France; Das Harmonium and Gunnar Bergstrom, Sonet Music, Sweden; Ettoe Carrera and Vito Sano, Sanremo, April Music and Sun Music, Grand Rapids, Michigan; Simon, April Music, Germany; Bas Muil, April Music, Netherlands; and David Franco, April Blackwood, New York.

Dennis Knowles is relying on EMI and Southern Security Export Services, which give him daily service to his sales force in the North and Midlands. Invoicing and collection is done by EMI.

Music manager Cliff Bushby said that "some of our distribution will be affected because dealers won't be able to place their orders. This will require

## Nippon Gakki 10 Top Sellers

TOKYO—Nippon Gakki Co., Ltd. (Yamaha Music Stores) have announced the top-10 sellers for 1970 as reported by their 16 records.

In the popular LP category were, in order, "Bridge Over Troubled Water," Simon & Garfunkel (CBS/Sony); "Hey Jude," Beatles (Toshiba-Apple); "It Be," Beatles (Toshiba-Apple); "The Sound of Music," soundtrack, (Victor of Japan); "Let It Be," Led Zeppelin (Capitol); "Giant Phone," Tom Jones (King); "Dionne Warwick and Bert Bachard," O'Donnell (Warner Bros.); "I'm a Believer," Abba (Nippon Grammophon); "Aquarius" Paul Moria (Nippon Grammophon) and "Ryoko Miyamori in Nashville" by Ryoko Miyamori (Nippon Grammophon).

In the popular singles category were, in order, "Let It Be," Beatles (Capitol); "Bridge Over Troubled Water," Simon & Garfunkel (CBS/Sony); "Tegami" S & A; "S'Yori," Usher (Express-Toshiba); "I'm Not Your Toy," Cat Stevens (Toshiba); "Cat Tongue," Osamu Minagawa (Nippon Grammophon); "Mr. Monday," Original Caste (CBS/Sony); "I'm a Believer," Simon & Garfunkel (CBS/Sony); "Song," With a Kiss," Lettermen (Toshiba); "Venus," The Shocking Blue (Nippon Grammophon); "I'm a Believer," Four Gun Cameraman (Nippon Columbia); and "Come Together," Beatles (Toshiba-Apple).

(Continued on page 66)

## Col in Norway Seeks Top Exec

OSLO—Advertisements have already been placed in local newspapers this morning for young applicants for the job of managing the new CBS Records subsidiary, which will begin operations in January. The U.S. Columbia label has been represented in Norway by Iversen & Frog, the EMI licensees.

The search for CBS to start on its own in Norway comes with the fact that the Epic contract with Arne Bendiksen A/S expires on April 1. The new independent CBS will be located in the Bendiksen office building, and negotiations with Arne Bendiksen and CBS' Nick Deney (of CBS France) will probably result in a distribution contract between the two companies.

It is as yet uncertain as to when CBS will be able to operate wholly on its own in Norway. Norsk Gramophone has a contract for at least two years more, and an option.

When eventually CBS commences the running of its own company in Norway, local artists already signed with CBS will not remarry with the label. Successful artists like, for instance, singer Oystein Sunde—having his break-through with "Kjærlighetsvind" and "Finst" and the single "Jakkret"—will not remain on the CBS label.

## Page Licensing Tie With Philips

LONDON—Larry Page has concluded a three-year licensing deal with Philips for the use of his name on his new label Neptunes. Page already has a pressing and distribution arrangement with Philips for his new "Futura" outlet.

Neptunes, previously known as Rocking Horse, is described by Page as being a label for writers-artists.

Likely release date is March, when six albums will be made available. Product is from Robin Lee, Paul Davis Earth and Fire and David Maitland.

Also involved are Dulcimer, a group discovered by Richard Todd, who has recently signed with Atlantic. Todd can be heard reading and cartoon, formerly with Atlantic.

Page has yet to negotiate deals for Neptunes in the rest of the world.

## U.K. Postal Strike Seen as No Peril

• Continued from page 1

"The major communication between us as suppliers and the dealers that will be cut off by the strike is delivery of goods, samples and collection of money. This is very serious because January is the end of the period for payment of purchase tax accrued over the last quarter of 1970."

Decca U.K. marketing manager Colin Borland also feels the collection of debts will be the main concern. "It's most important to keep the cash going. With individual dealers, our sales force will have to go to them individually for collection," he said. "This is true that our sales representatives will meet dealers weekly and others on a monthly basis, and we have to have to make more frequent calls."

"We're also considering modifications in our consumer press advertising and Radio Luxembourg spots, to get specific information to dealers."

Bob Wise, the managing director of Mortons Sales, distributor of sheet music for Southern Music, said the firm they recently took over, as well as some 30 other publishing houses including Eastman, Alfred, Novello, Boosey and Tafel and Shapiro-Bernstein.

"As we are a relatively new firm, we want to take this opportunity to let our customers know that our organization that makes dealer service a foremost concern," he said. "We're servicing dealers in Scotland, Wales, Ireland and to Ireland by air."

United Artists sales manager Cliff Bushby said that "some of our distribution will be affected because dealers won't be able to place their orders. This will require

greater reliance on telephone communication, and to cope with this our offices will be staying open hour later each evening.

## BASF-Konzern Bows Product

LUDWIGSHAFEN, Germany—BASF-Konzern, will produce its own records March, launching its first product to local journalists.

BASF and MPS Records of Villingen, Black Forest, had previously signed a distribution agreement for hours, with BASF's MPS product, MPS is the leading jazz record producer in West Germany. The BASF-MPS contract comes into operation March 1.

## Danish Blues Label Formed

AALBORG, Denmark—A new record label specializing in contemporary blues music, has been founded in Aalborg.

The label, Spectator Records, has among its initial roster Hesse & Weller, Dollar Brand, Blues Addictz, Days, Blue Sun and Fureksaben.

## Bellaphon Gets Fantasy Deal

FRANKFURT—Bellaphon has acquired the distribution rights to the Fantasy-Galaxy, Bang Records and Reflection Records catalogs, plus the exclusive German rights to Hot Wax, Detroit, and Brunswick, Los Angeles.

Say You Saw It In Billboard





# Canadian News Report

## CHUM Refutes Charge By CIRPA on Airplay

TORONTO — President of CHUM Ltd., Allan Waters, denied that the Toronto radio chain was engaged in "unfair competition and questionable practices" as alleged by the Canadian Independent Records Producers Association (Billboard, Dec. 19). CIRPA alleged that Canadian radio stations moving into record production were programming their own products and that association had been forced to close.

Waters stated: "At the time of the story our subsidiary companies had released four records, in approximately a one-year period. Of these records, 'The Right Girl' by the Toto Family (Yorkville) was never aired on CHUM. 'Doctor Tom' by Freedom North (Aquarius) was played as a charge on CHUM for three weeks and was subsequently charted on the CHUM Top 30 for five weeks; the average lifespan on the CHUM Top 30 is eight weeks, some stay longer, some stay as little as 12 weeks."

"Two Montreal stations, CIMS and CFOX played and charted this record before CHUM and, in addition, it was charted on 15 other Canadian stations, of which

two, CFCRA and CICH, belonged to the CHUM group.

"Another of our records, 'Losing You' also by Freedom North, was never played or charted by CHUM but was played and charted by CFOX, Montreal, CIMS Montreal and CKXL, Calgary. There may be other stations playing it but it is not charted because it is not on the CHUM Top 30 as a charger for two weeks and then dropped because of lack of airplay. It was charted on CKXL a week later because of national response and then charted on our Top 30 for three weeks."

"The record 'I'm a Star' charted by CHUM reached No. 2 on CCKM Montreal and No. 1 on several stations. CKXL, CKCR, CKXL, Calgary and CCHED Edmonton had charted it and it was also a pick on the Maple Leaf System. CHUM's activity in the record production field has been extremely limited and we have not been playing our own records heavily. We will not engage in unfair competition or questionable practices."

Bilbochregre the implication that there was any wrongdoing by CHUM.

## 2 Signed for Canadian TV

LAS VEGAS—Bill Porter, head of United Recording here, and his assistant, Brent Maher, have been contracted by Canadian television hosts Hugo Dunn and Ken Masoncheck to provide the remote recording facilities for the "More Canadian" series.

The hosts have traveled to Calgary, Alberta, five times to video tape live and mix the 30-minute television shows which are taped in an old church that has been converted into a studio. Porter said, "Who does the actual mixing, carries him with 7,000 watts of peak power. Four shows are taped immediately after a day of rehearsal and two days of taping he works with 25 to 30 microphones."

Americans were hired for the technical assignment because "nobody in Canada is qualified to live mix shows and there aren't remote facilities in Canada," explained a United Recording official.

"More Canadian" is a rock-concert type of series designed to promote musical talent. Cheyenne Winter is the host group for the daily program, which is sponsored and syndicated to all of the Canadian network TV stations. New and established singers and groups are given preference via the show, which is taped before an audience of 2,000. The rock series had an initial 16 shows and was recently extended for an additional 14.

## Cap Deal With Aarons & Ackley

TORONTO — Capitol Canada has signed an international record and publishing deal with the Canadian act, Aarons & Ackley. Both Jim Aarons and Chuck Aarons are former U.S. citizens who now reside in Canada. Ackley works in the advertising department of Capitol Records.

Aarons and Ackley are presently cutting their first album for the label, which is expected March release date.

## Rock Venue Starts Jan. 26

TORONTO—Promoters Archie Macdonell and Jan Launder will open a rock venue, Fillmore Market, at the city's recently restored St. Lawrence Market on Jan. 26. The opening night will see Free, Cactus and McKendree Spring debuting in Toronto, and a six week schedule has been announced.

Macdonell said that the Fillmore Market will continue to present three acts once a week at an admission price of \$4. Most rock concerts here are costing the Toronto public \$5 and up.

The hall has been outfitted with a specially designed Traynor sound system, which is to be modified for stereo and quad sound in live performances. Ninety percent of profits from the venture will be plowed back into what Macdonell terms "community projects."

The talent lineup for the Fillmore Market includes Alice Cooper, SRC, Little Richard (Jan. 29); Billie Image, Eddie White and White Tusk, Tim Houston (Feb. 5); Cannied Heat, Ta Mahal (12); Buddy Miles (19); Country Joe and the Fish, Eric Burdon and War and Don Cooper (28).

## From Out of the West Comes a Recording Center

VANCOUVER—While most of the Canadian record industry would at first glance seem to be originating from Toronto, a major scene has begun to develop in the West. Edmonton is making noise as a potential recording center, and Vancouver has been pushing activities east for sometime.

The Kelly-De Young Sound Corp., a five-time recording chain, now operates 17 stores in Western Canada, with further 33 franchise accounts, said newly appointed president Keith Plant.

In addition to the presence of British Columbia's Kelly-De Young Sound, it has expanded to Regina, and is looking at property in Toronto. Board chairman Claire Kelly said the company is the second biggest in Canada.

Kelly took over the company from his father in 1961. At that time the company's gross income was \$149,000. This year, it was \$3.5 million. Kelly forecasts that the company will top \$4 million in the present year.

Keith Plant and public relations director, Michael McLean, said they put out that the development of the Western scene has been hindered by slow service from Toronto headquarters.

## Col Releases on Canadian Talent

TORONTO—At a recent product presentation meeting, Columbia Records of Canada outlined its new release schedule for Canadian talent. The meeting was chaired by John Williams, Columbia's recently appointed ad director.

Forthcoming Canadian releases by Columbia include product by Calamity Brothers from Prince Edward Island, Anne Baker, a Canadian pianist based in Toronto, French albums by Marc Gélinas, Muguette and pianist Pierre Gagnon; singles by Hamilton's Smyle, Toronto's Maggi, Bob and the Moon's Tom White, Gordie Tapp, and from Thunder Bay, Ont., singles by Carol Baker, Merridale Park and the Jarvis Street Revue.

WALTER MALLIN

## French Contract To German Firm

BRUNSWICK, Germany—Three French piano manufacturers, Pleyel, Gaveau and Erard—have commissioned the biggest German pianoforte maker, Schimmel, of Bruchsal, to produce these pianos, as of this year.

This will mean the enlargement of the annual capacity of Brunswick from 7,000 to around 8,800. Two thousand of these will be distributed under French brands, the selling of which will be handled by a joint group, "Les Grandes Marques Reunies," of Paris.

WALTER MALLIN

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# HITS OF THE WORLD

## AUSTRALIA

### SINGLES

(Courtesy: Ge-Set)

This Last Month

- 1 I THINK I LOVE YOU—George Harrison (Beatles) (Bell)
- 2 A SONG OF JOY—Miguel Ribeiro (Casa de Musica)
- 3 LOOK WHAT THEY'VE DONE TO ME—Johnnie Ma (Duke) (Bell)
- 4 IT'S ONLY MAKE BELIEVE—Peter Cetera (Chicago) (Bell)
- 5 WE'VE ONLY JUST BEGUN—The Beatles (Bell)
- 6 LOLA—Kinks (Abbot)
- 7 YESTERDAY, I LOVE TO SAY YOU LOVE ME/PATCH IT UP—Eric Prentiss (RCA)
- 8 PINKFISH—Sonny & Cher (Fah)
- 9 JETSONS OUT MY BACK DOOR—Credence Clearwater Revival (Liberty)
- 10 JOANNA—Mike Neimeth (RCA)

## AUSTRIA

### SINGLES

(Courtesy: Record Retailer)

\* Denotes local origin

This Last Month

- 1 OH WANN KOMMST DU?—Peter Alexander (Epic)
- 2 ABRAHAM—Wolfgang (WM)
- 3 PAPAHOOD—Black Sabbath (Vertigo)
- 4 A SONG OF JOY—Miguel Rios (Polydor)
- 5 SAKI—Dioniso—Christie
- 6 DU DU ANDERS—Peter Maffay (Telefunken)
- 7 HIER IST EIN MENSCH—Peter Alexander (Epic)
- 8 BLACK NIGHT—Deep Purple
- 9 LOLA—Kinks (Pye)
- 10 CANDIDA—Babs Hall (Polydor)

## AUSTRIA

### LP's

This Month

- 1 DEEP PURPLE IN ROCK—Deep Purple (Epic)
- 2 MEIN GESCHENK FUER—Peter Alexander (Epic)
- 3 EASY RIDER—Original Soundtrack (EMI/Columbia)
- 4 PAPAHOOD—Black Sabbath (Vertigo)
- 5 THE DYNASTIES DER STARS NO. 2—Various Artists (Arclis)
- 6 LIEBE UND GEIZEN—Various Artists (Pye)
- 7 KOMM ZU MIR—Reinhard Reitzen (Von Reben) (CBS)
- 8 UDO 71—Udo Jürgens (Arclis)
- 9 DAS GROSSE DUNKLE WAT—Simon & Garfunkel (CBS)
- 10 DAS GROSSE UND AKTUELLE STARPKARTE—Various Artists (Odeon)

## BRAZIL

### SINGLES

RIO DE JANEIRO (Courtesy: L.O.P.E.)

This Week

- 1 EU TE AMO MEU BRASIL—On Iscrivel (RCA)
- 2 PAIXAO DE VIMENTIN—Waldik (Casa de Musica)
- 3 LONDON, LONDON—Gal Costa (Casa de Musica)
- 4 YELLOW RIVER—Christie (Epic)
- 5 ILLUMINATE—Lulu (Apple)
- 6 SODA—Black Sabbath (Odeon)
- 7 BLACK NIGHT—Deep Purple (Epic)
- 8 TONIGHT DA MIRONGA DO KABULETO—Vinicio & Coqueir (Casa de Musica)
- 9 I'LL NEVER BE—Jackson 5 (Tape Car)
- 10 JODE—Jode Lee (Polydor)

## BRAZIL

### LP's

RIO DE JANEIRO

This Month

- 1 THE MAIA—The Maina (Polydor)
- 2 TELA—Paulinho (Casa de Musica)
- 3 THIRD ALBUM—Jackson 5 (Epic)
- 4 BROTHERS—Bob (Tape Car)
- 5 O INTERPRETE—Tim Maia (Casa de Musica)
- 6 MARTINHO DA VILA—Martinho da Vila (RCA)
- 7 CHICO BUARQUE—Chico Buarque
- 8 FORCA BRUTA—Jorge Ben (Polydor)
- 9 LE BATEAU 15—Various (Tape Car)

## BRAZIL

### SINGLES

(Courtesy: L.O.P.E.)

BAD FAYO

This Week

- 1 EU TE AMO MEU BRASIL—On Iscrivel (RCA)
- 2 CANDIDA—Down (Odeon)
- 3 MENINA—Paulinho (Noiteis)
- 4 TRÊZ—
- 5 PAIXAO DO IM HOMEM—Waldik (Casa de Musica)
- 6 NEVER MARRY A RAILROAD MAN—Black Sabbath (Polydor)
- 7 SE AS FLORES FUDESSEM—Cracklin' Rose—Neil Diamond (Polydor)
- 8 WHERE DO I GO—Julius Latin (Polydor)
- 9 PROCURANDO TU—Trio Negro (Casa de Musica)
- 10 RAINBOW—Marmalade (Odeon)

## BRAZIL

### LP's

SAO PAULO

This Month

- 1 ROBERTO CARLOS—Roberto Carlos (RCA)
- 2 TIM MAIA—Tim Maia (Philips)
- 3 COSMIC FACTORY—Credence Clearwater Revival (Liberty)
- 4 VIAGEM—Taiguara (Odeon)
- 5 NOSSA VIDA—Edmundo (Polydor)
- 6 MOACY FRANCO (Copacabana)

## BRITAIN

### SINGLES

(Courtesy: Record Retailer)

\* Denotes local origin

This Last Month

- 1 GRANDAD—Clive Dunn (Colombia) (Dunn)
- 2 RIDE A WHITE SWAN—Elton John (Parlophone)
- 3 WALKIN' DOWN THE DANE—Tony Vincent (Capitol)
- 4 I'LL BE THERE—Jackson 5 (Epic)
- 5 JAMES BOND—Black Sabbath (Vertigo)
- 6 I'LL NEVER BE—Miguel Rios (Polydor)
- 7 HIER IST EIN MENSCH—Peter Alexander (Epic)
- 8 BLACK NIGHT—Deep Purple
- 9 LOLA—Kinks (Pye)
- 10 CANDIDA—Babs Hall (Polydor)

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## BRITAIN

### SINGLES



# 33 1/3 rpm Singles.

(Sometimes they're better than 45's)

Tune into the thousands of radio stations across the country and you'd know what we know. That cuts from these four albums are getting the kind of broad and heavy airplay—Pop, R&B and Underground—that turns radio listeners into album buyers. Especially since the rest of the cuts are solid, wailing front-line stuff. So why even try to tempt anybody into depriving themselves by putting out a measly, one-cut-on-a-side 45.

#### David Porter... Into a Real Thing (ENS-1012)

Of all the possible cuts, they picked his fantastic eleven minute version of "Hang On Sloopy".

**Bar-Kays: Black Rock** (VOS-6011)  
The jocks are wailing with two:  
"I've Been Trying", and  
"You Don't Know Like I Know".

#### Booker T & The M.G.'s: Melting Pot (STS-2035)

Everyone's picking up on the title cut: "Melting Pot", and side 2, cut 1: "Kinda Easy Like".

#### Margie Joseph Makes A New Impression (VOS-6012)

For the DJ's to pick the longest cut in the album, they really must have been impressed:  
"Stop In The Name Of Love".



Enterprise Records and Volt Records

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Stax Records, 98 North Avalon, Memphis, Tenn., 38104.  
Distributed in Canada by Polydor Records Canada Ltd.



The logo consists of the word "HOT" in large, bold, white letters inside orange circles, stacked vertically. Above "HOT" is the number "100" in large, bold, black letters inside white circles, also stacked vertically. Below the main text is the word "Billboard" in a smaller, black, sans-serif font.

WEEK # TITLE, Weeks On Ch

WEEK	ARTIST / PRODUCER	ALBUM / SONG	NUMBER	DISTRIBUTOR
1	1 KNOCK THREE TIMES	Down (Tobie & Dave Appel)	11	Bell 838
2	2 MY SWEET LONDON/ISN'T IT A PITY	George Harrison (Carrie Harrison) / Phil Spector (Phil Spector)	10	Apple 2995
3	4 LONGLEY DAYS	See Gees (R. N. Gibb & R. Stigwood)	9	Atco 6720
4	3 ONE LESS BILL TO ANSWER *	Fifth Dimension (Beverly Cole)	10	Mercury 4300
5	9 ROSE GARDEN	Lynn Anderson (Glen Sutton)	10	Columbia 4 45252
6	7 GROOVE ME *	King Floyd (J. Walker)	10	Columbia 4 45253
7	16 I HEAR YOU KNOCKING *	David Edmunds (Dave Edmunds)	10	MAM 3661 (London)
8	8 YOUR SONG	Eileen John (Gus Dudgeon)	10	Uni 5555
9	14 ONE BAD APPLE	Osmonds (Rick Hall)	10	MGM 14193
10	6 STONEY END	Bertha Strieand (Richard Perry)	10	Columbia 4 45236
11	13 IF I WERE YOUR WOMAN	Gladys Knight & The Pips (Glo McFarrow)	10	Soul 35078 (Motown)
12	5 BLACK MAGIC WOMAN	Santana (Eric Catona/Santana)	10	Columbia 4 45270
13	10 IT'S IMPOSSIBLE	Perry Como (Eric Atschuler)	10	RCA 74-0381
14	15 LOVE THE ONE YOU'RE WITH	Stephen Sondheim (Bill Holloman)	10	Atlantic 2778
15	11 I THINK I LOVE YOU *	Partridge Family (Shirley Bassey Jones & Featuring David Cassidy) (Wes Farrell)	10	Mercury 43001
16	18 IMMIGRANT SONG	Leop Zappino (Jimmy Page)	10	Arista 2773
17	23 BORN TO WANDER	Earc Earth (Tom Baird)	10	Rara Earth 5021
18	31 MR. BOJANGLES	Nitty Gritty Dirt Band (William E. McLean)	11	Liberty 36197
19	21 REMEMBER ME	Diana Ross (Nickolas Ashford & Valerie Simpson)	11	Motorola 1176
20	22 WE GOTTA GET YOU A WOMAN	Runt (Todd Rudolph)	12	Amex 31001
21	12 STONED LOVE	Supremes (Frank Wilson)	12	Motown 1172
22	24 I REALLY DON'T WANT TO KNOW/ THERE GOES MY EVERYTHING	Evan Presler	6	RCA Victor 47-9960
23	20 FOR THE GOOD TIMES	My Price (Don Law)	10	Columbia 4-45178
24	19 DOES ANYBODY REALLY KNOW WHAT TIME IT IS?	Quincy Jones (Lorraine Garrison)	10	Columbia 4-45264
25	32 WATCHING SCOTTY GROW	Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro)	6	United Artists 50777
26	30 AMAZING GRACE	Judy Collins (Mark Abramson)	6	Elektra 45708
27	25 PAY TO THE PIPER	Chairmen of the Board (Noland Hartman)	6	Intertech 3051 (Capitol)
28	36 IF YOU COULD READ MY MIND	Gordon Lightfoot (Lenny Wilkerson & Joe Weiss)	6	Reprise 0574
29	14 RIVER DEEP—MOUNTAIN HIGH	Supremes & Four Tops (Abbie & Simon)	10	Mercury 43001
30	28 ONE MAN BAND	Three Dog Night (Richard Purdell)	10	Dunhill 4782
31	13 AMOS MOSES	Jerry Reed (Cet Atkins)	14	RCA Victor 47-9904
32	29 DOMINO	Van Morrison (Van Morrison)	14	Warner Bros 7434
33	44 LET YOUR LOVE GO	Bread (David Gates Together With Captain & Tennille)	5	Elektra 45708

**TITLE, Weeks On Ch**

NR	Artist / Producer / Label, Number	Distributing Company
34	27 GAMES Redeye (A. Schnitt), Paragon 204 (Viva/MCA)	12/10
35	35 GET UP GET INTO IT GET INVOLVED The New Brown Brothers (Brown, Boyd, Lennox), King 6340	12/10
36	40 (Da) PUSH & PULL (Part 1) Eddie Thomas (A & Bell / Tom Haze), Star 0207	12/10
37	45 1900 YESTERDAY Liz O'Brien Orient Express (George J. C. Chasten), White Who's It?	12/10
38	47 THE TEARS OF A CLOWN Smokey Robinson & the Miracles (Henry Cosby, Eddie Holland, Smokey), Tempt 54195 (Motown)	12/10
39	49 PRECIOUS PRECIOUS Jackie Moore (David Crawford), Atlantic 268	12/10
40	41 SOMEBODY'S WATCHING YOU Little Sister (Sly Stone), Stevie Flower 9001 (Atlantic)	12/10
41	42 YOUR TIME TO CRY Jim Simon (John Richburg & Jim Simon), Spring 108 (Capitol)	12/10
42	48 TEMPTATION EYES Cross Roots (Steve Barr), Dunhill 4262	12/10
43	46 MOTHER John Lennon/Plastic Face (John & Yoko), Apple 182 (Apple)	12/10
44	46 STOP THE WAR NOW Edwin Starr (Norman Whitfield), Chord 7104 (Motown)	12/10
45	49 BURNING BRIDGES Mac Curd Congregation (Peter Berlin, Jr.), MCM 1431	12/10
46	55 SWEET MARY Madeline Marsion (Lyn Clevett & Lynne Marzano), Suster 209 (Buddah)	12/10
47	— MAMA'S PEARL Jackson 5 (The Corporation), Motown 117	12/10
48	58 APEMAN Kinks (Raymond Davies Davies), Reprise 0979	12/10
49	53 THEME FROM LOVE STORY Harry Menney, Nes' Dr. & Chorus (Various Artists), Reprise 195 (RCA 47 992)	12/10
50	51 BRIDGET THE MIDGET (The Queen of the Blues) Ray Stevens (Ray Stevens), Bureau 202 (Columbia)	12/10
51	52 WHEN I'M DEAD AND GONE Judgement Five (Glyn Jones), Capitol 301	12/10
52	56 D.O.A. Bloodrock (Terry Knight), Capitol 300	12/10
53	57 (Don't Worry) IF THERE'S A HELL BELOW WE'RE ALL GOING TO GO Curtie Mayfield (Curtis Mayfield), Carlton 195 (Buddah)	12/10
54	59 JOY GOD YOUR JAH AND GONE Johnna Taylor (Dionne Warwick), Star 008	12/10
55	64 DON'T LET THE GREEN GRASS FLOOR YOU DOWN Wilson Pickett (Stevie Wonder), Atlantic 2678	12/10
56	— HAVE YOU EVER SEEN THE RAIN/HEY TONIGHT Creedence Clearwater Revived (John Fogerty), Fantasy 65	12/10
57	57 HE CALLED ME BABY Candi Staton (Rick Hall), Fame 1476 (Capitol)	12/10
58	60 I'M SO PROUD Main Ingredient (Silvester, Simmons, McFarland), RCA 74 940	12/10
59	63 THIS LOVE IS REAL Jackie Wilson (Paul Davis), Brunswick 5544	12/10
60	66 FRESH AS A DAISY Ennith Rhodes (Ennith Rhodes & Harvey Braxton), Dubois 426	12/10
61	68 MOST OF ALL B. J. Thomas (Buddy Bolden & Steve Tyrell), Special 1229	12/10
62	60 CAN'T TAKE AWAY OUR MUSIC Eric Burdon & War (erry Goldstein), MGM 1419	12/10
63	63 THE GREEN GRASS STARTS TO GROW Dionne Warwick (Burt Bacharach), Septet 1230	12/10
64	73 HELP ME MAKE IT THROUGH THE NIGHT Stevie Smith (Enn Methay), Mills 65-001	12/10
65	68 GOD BLESS WHOEVER SENT YOU Originals (Gig McKellary), Soul 3507 (Motown)	12/10
66	79 JUST SEVEN MEMBERS (Can Straighten Out My Life) Four Freshmen (Frankie Lymon), Motown 117	12/10

**TITLE, Weeks On Chart**

LAST WEEK	ARTIST	ARTIST (PRODUCER) LABEL NUMBER	DISTRIBUTING LABEL
67	<b>67 SHOES</b>	Brock Benton with the Dixie Flyers (Artie Madigan)	Cotillion 2400
68	<b>80 BEG TO ROSE'S</b>	Sister Brothers (Jerry Kennedy), Mercury 7312	
69	<b>54 IF YOU WERE MINE</b>	Ray Charles (Tom Adams), ABC/TCR 1121	
70	<b>47 MEAN MISTERBATE</b>	Grand Funk Railroad (Terry Knight), Capitol 29	
71	<b>76 CHERYL MOANA MARIE</b>	John Bowes (Morrie Parson), Kapp 21	
72	<b>74 BEAUTIFUL PEOPLE</b>	New Seekers (Dave McKay), Elektra 457	
73	<b>77 MIXED UP GUY</b>	Jerry Scacbury (Dallas Smith), MCM/Jonel 32	
74	<b>62 CHURCH ST. SOUL REVIVAL</b>	Tony James (Tommy James & Bob Kimball), Roulette 70	
75	<b>— THEME FROM LOVE STORY</b>	Francis Lai With His Orchestra (Tom MacKenzie), Paramount 00	
76	<b>72 ARE YOU MY WOMAN</b>	Chi-Lites (Eugene Record), Brunswick 5547	
77	<b>81 ONE NIGHT STAND</b>	Magee Lemmons (Steve Roland), Big Tree 1	Aristic 27
78	<b>78 SUPERSTAR</b>	Murray Head With the Trimmed Singers (Tim Rice Andrew Lloyd Webber), Decca 7926	
79	<b>84 IT'S UP TO YOU PETULA</b>	Edison Lighthouse (Chris Arnold, David Martin), Set 6	Gold Mirror 500
80	<b>82 PROBLEM CHILD</b>	Mark Lindsay (Jerry Fuller), Columbia 4-452	
81	<b>86 Y'VE ROLL A BIG GIRL NOW</b>	Styleatics (Marty Bryant & Bill Perry), Arco Embassy 45	
82	<b>— HANG ON TO YOUR LIFE</b>	Guest Who (Jack Richardson), Nimbus 78	RCA 74-0400
83	<b>83 I OIG EVERYTHING ABOUT YOU</b>	Mob (Larry Ross Prod.), MGM/Columbia 100	
84	<b>85 WHERE ARE WE GOING</b>	Bobby Bloom (John Lee), Venice Tonic, M.L. Lester, Roulette 70	
85	<b>87 WHOLE LOTTA LOVE</b>	King Curtis (King Curtis), Atco 67	
86	<b>93 YOU'RE THE ONE</b>	Three Degrees (Richard Barrett), Roulette 70	
87	<b>88 I LOVE YOU FOR ALL SEASONS</b>	Fuzz (Chris Cote Prod.), Calif 174 (Reprise)	
88	<b>90 (She's a) VERY LOVELY WOMAN/THE LONG WAY AROUND</b>	Linda Ronstadt (John Boylan/Digit Douglas), Capitol 32	
89	<b>89 RIDE A WHITE SWAN</b>	Tyrannous Rez (Troy Visconti), Blue Thru 7121 (Capitol)	
90	<b>97 I NEED YOU</b>	Friends of Distinction (R. Isley Jr.), RCA 7-0460	
91	<b>91 MAKE ME HAPPY</b>	Wayne Bloom (Jeff Barry), MGM 1421	
92	<b>— TRIANGLE OF LOVE (Hey Diddle Diddle)</b>	Presidents (Van McCoy), Session 212 (Bubblegum)	
93	<b>94 FREEDOM</b>	Wiley Brothers (R. Isley Jr., F. Jackson), T-Funk 927 (Bubblegum)	
94	<b>— ME AND BOBBY McGEE</b>	Jane Justice (Paul Reichardt), Columbia 4-451	
95	<b>95 FLY LITTLE WHITE DOVE FLY</b>	Delta (Cliff Edwards), Polydor 150	
96	<b>98 WE'LL HAVE IT MADE</b>	Spaniels (Steve Wonder), V.I.P. 25040 (Motown)	
97	<b>95 THIRTY ONE</b>	Weki Ceez (Dick Glaser), Columbia 4-452	
98	<b>— EVERYTHING IS GOOD ABOUT YOU</b>	Lettermen (Al Delany in conjunction with Jim Phelan), Capitol 30	
99	<b>— PROUD MARY</b>	Ike & Tina Turner (Ike Turner), Liberty 5625	
100	<b>— SAN BERNARDINO</b>	Marvin Gaye (Marvin Gaye), Epic 5106	

**HOT 100** A TO Z—(Publisher-Licensed)

# A Sweetheart of an LP by Engelbert.



And a Sweetheart of an  
in-store promotion campaign.

- ♥ Engelbert Shopping Bags
- ♥ Engelbert Mobiles
- ♥ Counter Easels
- ♥ Sweetheart Streamers
- ♥ Heart Stickers
- ♥ Spot Radio Campaign





# Truth is...

## NORMAN WHITFIELD

is America's #1 producer. He's produced hit after hit. With the Temptations, Gladys Knight & The Pips, Marvin Gaye, Edwin Starr, Rare Earth, Etc.

# Undisputed Truth

is a new group—discovered by Norman Whitfield.

## "SAVE MY LOVE FOR A RAINY DAY"

(G-7106)

—their first Single release for the Motown Family; produced and directed by—Norman Whitfield and written by Barrett Strong.



Undisputed Truth on Gordy • Something to believe in



# Billboard

# TOP

# 100

Compiled from National Retail  
Stores by the Music Properties  
Chart Department and the  
Record Market Research  
Department of Billboard.

STAR PERFORMER — LP's registering greatest proportionate upward progress this week.



Awarded RIAA seal for sales of 1 million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. Seal indicated with red bullet.

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	WEEKS ON CHART	THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	WEEKS ON CHART	THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	WEEKS ON CHART
1	7	GEORGE HARRISON	All Things Must Pass	7	36	36	BOB DYLAN	Never Ending	12	71	77	JAMES GANG	Hide Again	28
2	2	SANTANA	Abraxas	17	37	37	DIONNE WARWICK	Very Dionne	8	72	75	B.J. THOMAS	Most of All	8
3	3	JESUS CHRIST, SUPERSTAR	Jesus Christ, Superstar	11	38	39	BLACK SABBATH	Warmer Bros. WS 1871	23	73	73	ANNE MURRAY	Snowbird	18
4	4	SLY & THE FAMILY STONE	Greatest Hits	13	☆ 78	78	GORDON LIGHTFOOT	You've Been Read My Mind	8	74	74	BUDOY MILES	Them Changes	30
5	5	CREDENCE CLEARWATER REVIVAL	Eric K's 30326 (Columbia)	6	40	40	DOORS	Light	7	75	79	BUDOY MILES	We Got To Live Together	12
6	6	JOHN LENNON/PLASTIC ONO BAND	Walls	4	41	23	WOODSTOCK	Soundtrack	35	76	70	THE SESAME STREET BOOK & RECORDS	Get Your TV Cast	28
7	11	ELTON JOHN	Unit 7090	18	42	29	EMITT RHODES	Emitt	8	77	72	GUSS WHO	Shore the Land	16
8	10	STEPHEN STILLS	Athena 35 7202	10	43	35	KINKS	Live vs. Powermen & the Moneygoround	6	78	68	SUPREMES	New Way to Love Stay	15
9	5	THE PARTRIDGE FAMILY ALBUM	Bell 6050	14	44	44	STEPHEN WOLFH	ABC/Dunhill 6SA 50900	11	79	64	DIANA ROSS	Everything Is Everything	11
10	7	GRAND FUNK RAILROAD	Live Album	9	☆ 51	51	PERRY COMO	Impossible	3	80	71	ARLO GUTHRIE	Washington County	13
11	28	ELTON JOHN	Tumbleweed Connection	2	46	33	ELVIS PRESLEY	That's the Way It Is	8	81	141	COLD BLOOD	San Francisco SD 205 (Atlantic)	2
12	15	JEFFERSON AIRPLANE	Worst of	8	☆ 52	59	LYNN ANDERSON	Heart	4	82	68	SANTANA	Echumba KC 9781	73
13	14	CARPENTERS	Portrait	20	48	34	VAN MORRISON	Hiro Bent & the Street Choir	6	83	90	FIFTH DIMENSION	Greatest Hits	36
14	9	LEO ZEPPELIN III	Atlantic 30 7207	15	49	25	CHICAGO TRANSIT AUTHORITY	Colombia GP 6	90	84	89	JAMES BROWN	Sex Machine	21
15	17	ISAAC HAYES	To Be Continued	9	50	51	CREDENCE CLEARWATER REVIVAL	Enterprise EMS 1014 (Stax/Volt)	28	85	83	BLOOD, SWEAT & TEARS	3	29
16	12	CHICAGO	Chicumbie KGP II	51	51	55	LAURA NYRO	Christines & the Beads of Sweat	6	86	76	ALLMAN BROTHERS BAND	Idlewild South	15
17	26	LOVE STORY	Soundtrack	5	52	56	GRAND FUNK RAILROAD	Capitol SKAD 471	30	87	87	WHO	Let It Lend	36
18	18	JUDY COLLINS	Whales & Nightingales	9	53	53	TOM JONES	I (Who Have Nothing)	12	88	97	SPIRIT	Twelve Dreams of Dr. Sardonicus	6
19	16	NEIL DIAMOND	Top Root Manuscript	8	54	54	MOODY BLUES	A Question of Balance	21	89	81	JAMES TAYLOR	Apple STAD 3552	18
20	21	THREE DOG NIGHT	Dunhill 6SA 50088	8	55	47	CROSS STITCH, NASH & YOUNG	Atlantic 30 7200	44	181	181	BUTTERFIELD BLUES BAND	Live	3
21	22	TEN YEARS AFTER	Portrait	8	56	49	DEREK & THE DOMINOS	Atco 2 7204	11	197	197	MARY MANCINI	Marchin' From Theme From Love Story	2
22	—	CHICAGO III	Watt	1	57	57	NANCY WILSON	Woman	10	90	82	BEATLES	Let It Be	35
23	14	ELVIS PRESLEY	Against the Empire	2	58	60	R.B. KING	Indonesia Mississippi Seeds	16	91	91	BEATLES	Let It Be	35
24	24	JAMES TAYLOR	Sweet Baby James	47	59	48	BOBBY SHERMAN	With Love, Bobby	15	92	82	ERIC BURDON & WAR	Black Men's Burden	6
25	25	PAUL KANTER & THE JEFFERSON STARSHIP	Break Against the Empire	7	60	60	ROBIN TINKER	No One	10	93	93	BEATLES	Let It Be	35
26	26	NEIL DIAMOND	Top Root Manuscript	11	61	62	RONERLA FLACK	Chester Two	23	94	94	BEATLES	Let It Be	35
27	19	JACKSON 5	Third Album	19	62	69	JOHNNY CASH SHOW	Colombia 30 3010	12	95	96	RARE EARTH	Get Ready	60
28	28	BAY PRICE	For the Good Times	21	63	67	JOE COCKER	Med Dogs & Englishmen	22	96	84	NITTY GRITY DIRT BAND	Bare Earth 65 507 (Motown)	9
29	30	WHD	Tommy	72	64	64	SIMON & GARFUNKEL	Bridge Over Troubled Water	51	97	80	TRAFFIC	John Barleycorn Must Die	30
30	31	GRATEFUL DEAD	Death Before Dishonor	8	65	65	BYRDS	(Untitled)	16	98	95	SCROOGE	Scrooge	6
31	32	NEIL DIAMOND	Gold Rush	20	66	66	NEIL DIAMOND	Gold	24	99	91	JIMI HENDRIX, BUDDY MILES & GILL COX	Wild Thing	40
32	34	NEIL DIAMOND	The Gold Rush	20	67	66	TEMPTATIONS	Greatest Hits, Vol. 2	19	100	100	NEIL DIAMOND	Shilo	21
33	46	QUICKSILVER MESSENGER SERVICE	What About Me	2	68	68	ROLLING STONES	Get Ya Yer Ye's Out!	16	101	98	RARE EARTH	(Ecology)	30
34	41	CURTIS MAYFIELD	Curtis	18	69	69	FLIP WILSON SHOW	Little David LD 2000	5	102	105	STEPPENWOLF	Live	42
35	41	DAVIE	Candidate	7	70	78	MELIE HAGGARD	A Tribute to the Best Damn Fiddle Player in the World (Or My Salute to Bob Wilts)	7	103	99	BURT BACHARACH	Make It Easy on Yourself	74
36	41	DAVIE	Candidate	7	70	78	MCARLINTON	Apple STA 3363 (Capitol)	7	104	103	ENGELBERT HUMPERDINCK	(Continued on page 64)	30

(Continued on page 64)

# ROOSEVELT FRANKLIN'S GREATEST HITS.

Millions of kids who watch Sesame Street know and love Roosevelt Franklin's weird and wonderful songs.

Roosevelt Franklin is the creation and voice of Matt Robinson: Better known as Gordon to Sesame Street viewers. And one of the featured performers on Columbia's Original Cast "Sesame Street" album (currently over a million albums in sales).

Matt is also the voice of Baby Ray Franklin who sings the single from the album "The Skin I'm In": a wacky beautiful song with pride as the message.

The music for "The Year Of Roosevelt Franklin" was written (along with Matt Robinson) by Joe Raposo.

Joe won an Emmy for his music on Sesame Street. And also wrote most of the music for Columbia's Original Cast "Sesame Street" album.

It looks like Roosevelt Franklin will no longer be just a name a kid can recognize.

After all, who's gonna have to pay for the album?

## HERE'S WHAT SOME GROWNUPS SAY ABOUT ROOSEVELT FRANKLIN'S ALBUM:

"Children are not born with racial prejudice—they learn it. From Roosevelt Franklin they can learn other things instead—tolerance and understanding and friendship for each other. This album is a delightful, constructive contribution to the struggle for understanding and equality."

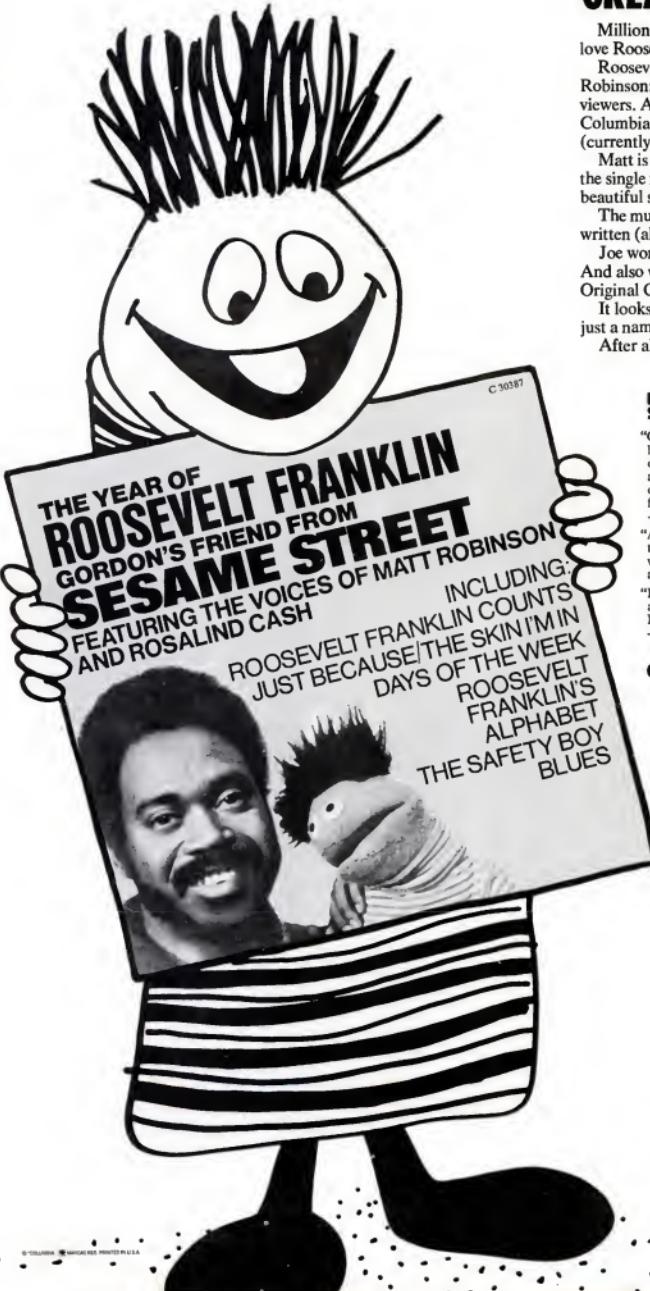
—John V. Lindsay, Mayor—*City Of New York*

"As a grandfather of five I recommend it! Not only to the nation's youngsters, but to their parents as well. It offers something to people of all races and all creeds." —Ed Sullivan

"I really enjoyed this LP when I heard it. I wish albums like this would have been available when I was a kid in Mississippi."

—B. B. King, *ABC Records Recording Artist*

## ON COLUMBIA RECORDS



THIS WEEK	LAST WEEK	ARTIST	TITLE, Label, Number (Distributing Label)	Weeks on Chart	THIS WEEK		ARTIST	TITLE, Label, Number (Distributing Label)	Weeks on Chart	THIS WEEK		ARTIST	TITLE, Label, Number (Distributing Label)	Weeks on Chart	
					LAST WEEK	ARTIST				LAST WEEK	ARTIST				
106	92	CHARLEY PRIDE	10th Album RCA Victor 45-247	29	137	145	BREAD	On The Wings Capitol S 24074	26	169	171	IKE & TINA TURNER	Workin' Together Mercury SR 32013	9	
107	109	BUCH CASSIDY & THE SUNDANCE KID	Buch Bacharach/Soundtrack A&M 55 4227	62	138	132	PETER, PAUL & MARY	10 Years Together Mercury SR 32532	33	170	178	FLEETWOOD MAC	Kill House Reprise RS 41045	14	
108	110	CHARLIE HANWOOD & THE STRANGERS	Fightin' Side of Me Capitol ST 451	28	139	139	JIM NABORS	It's Beautiful Columbia 3 30129	22	171	174	CREEDENCE CLEARWATER REVIVAL	Fortunate Son Fortune 3293	73	
109	118	ANDY WILLIAMS SHOW	Columbia KC 30105	12	140	144	LAWRENCE WELK	Candida RCA Victor RLP 4083	7	★	144	BRIAN HYLAND	Uni 73097	1	
110	111	TOM RUSH	Wrong End of the Rainbow Columbia E 30402	6	141	146	SERGIO MENDES & BRASIL '66	Stilness A&M 55 4284	4	173	138	OTIS REDDING/JIMI HENDRIX	Experience Reprise RS 2029	20	
111	107	THREE DOG NIGHT	Red Rocker Dunhill DS 50278	40	142	144	MERLE HAGGARD & THE STRANGERS	Dixie From Muskogee Capitol ST 384	48	174	176	TAMMY WYNETTE	The First Lady East E 20213 (Columbia)	14	
112	113	LED ZEPPELIN II	Afrodisiac Atlantic SD 8236	65	143	125	ELVIS PRESLEY	The Devil Inside Me Buy This Dress Mercury SR 32000	49	★	145	OSMOND	Uni 51 474	1	
113	103	HEINZIE	Meme MG M SE 4739	9	144	136	JAZZ CRUSADERS	Old Socks, New Shoes . . . New Socks, Old Shoes (Columbia 3 30129)	8	★	146	PRESENTS	15-10-20 (25 Years of Love) Sirena 72025 (Bubble)	1	
114	120	GYPSY	Metromedia NOD 1031	17	145	148	THREE DOG NIGHT	Was Captured Live at the Forum Dunhill DS 50568	62	177	119	FOUR TOPS & SUPREMES	The Magnificent Seven Mercury SR 31717	16	
115	111	CHRISTIE	Yellow River East E 20207 (Columbia)	8	147	147	SONG OF NORWAY	Souvenir A&M 55 4284	2	178	180	DEEP PURPLE	In Rock Warner Bros. BLS 1877	21	
116	117	ELVIS PRESLEY	Almost in Love RCA Camden CAS 2440	11	147	149	JETHRO TULL	Benefit Reprise RS 6460	39	179	184	MILES DAVIS AT FILLMORE	Columbia G 30038	8	
117	102	SUGARLOAF	Liberty ST 7640	25	148	143	NEIL YOUNG & CRAZY HORSE	Rockin' Rollin' Rollin' This Is Nowhere Reprise RS 63449	62	★	150	MCINTUSS FLINT	Capitol SMAS 625	1	
118	115	SAVOY BROWN	Locking Parrot FAZ 71042 (London)	16	149	154	CONWAY TWITTY	15 Years Ago Decca 75 742	2	181	179	RAY STEVENS	Unravel Barney Z 20095 (Columbia)	8	
119	94	JOHN MAYALL	U.S.A. Union Polydor 42-4022	15	150	155	RENEYE	Games Parlophone PE 10003 (Viva-MCA)	8	182	188	FRANK ZAPPA	11	11	
120	121	RAY CONNIFF	We've Only Just Begun Columbia C 30410	6	151	151	RICHIE HAVENS	Alarm Clock Mercury SR 5FS 4005 (MGM)	4	183	196	INCREDIBLE STRING BAND	2	2	
121	111	VENTURES	Original Album Liberty LST 35005	17	152	152	IRON BUTTERFLY	In-A-Gadda-Da-Vida Atco 50 32-230	133	184	195	JOHNNY MATHIS	Sings the Music of Bacharach & Kaempfert Columbia C 30350	2	
122	124	BEATLES	Abbey Road Apple 30 383	68	153	153	SMOKY ROBINSON & THE	Tears of a Clown Tamla 15 276 (Motown)	6	185	192	ARISTOCATS	2	2	
123	123	SLY & THE FAMILY STONE	Stand Stax SR 26456 (Columbia)	93	154	157	HENRY MANCINI	My Favorite Things RCA Victor LSP 4207	7	186	191	CREEDENCE CLEARWATER REVIVAL	Bad Mercury SR 30005	60	
★	172	HAIR	Original Cast RCA Victor LSC 1150 (M), LSD 1150 (S)	131	155	156	MOODY BLUES	On the Threshold of a Dream Mercury SR 318025 (London)	87	187	187	STATLER BROTHERS	Bed of Rose's Mercury SR 61317	1	
125	127	BLOOD, SWEAT & TEARS	Columbia CS 9720	105	156	152	JOHNNY WINTER	Metamorphosis Atco 50 32-339	23	188	126	NEIL DIAMOND	Greatest Hits Mercury SR 3174	16	
126	134	BEST OF THE ARCHIES	10	157	150	GUESS WHO	Woman RCA Victor 2406	51	189	187	SONNY JAMES	21 Capitol ST 629	4		
127	86	GLEN CAMPBELL	Goodtime Album Capitol ST 4951	18	158	156	CARY PUCKETT & THE UNION GAP	Graceful Hits Columbia CS 1042	30	190	193	ESTHER PHILLIPS	5 Atlantic SD 1565	5	
128	108	FREE	Fires & Water A&M SP 2586	22	159	154	BOBBY GOLDSBORO	You Gotta Stay Lovin' Mercury SR 40155 4777	2	191	198	DAVID STEINBERG	Dressed as a Normal Person Mercury SR 3174	2	
129	126	KENNY RODGERS & THE DYNAMICS	Tell It All Brother Reprise RS 6412	14	160	160	BAND	Stage Fright Capitol ST 425	22	192	192	DAVID PORTER	1 Enterprise ER 1017 (Sex/Viol)	1	
130	130	CROSSR TAILS/NASH	Atlantic SD 8229	84	161	162	ERIC CLAPTON	Steal My Sunshine Mercury SR 61319	28	193	104	FLOYD PERRY	Atom Head Mother Capitol ST 579	13	
131	131	CHARLES EARLAND	Black Drops Prairie PR 7015	8	163	163	CHARMEN OF THE BOARD	In Session Invictus SKAD 7304 (Capitol)	10	194	128	JOAN BAEZ	The First Ten Years Vanguard VSD 4560	11	
132	133	GRAND FUNK RAILROAD	Grand Funk Capitol ST 404	53	164	165	REDBONE	Prisoner Mercury SR 61319	5	195	195	GEELS BAND	Atlantic SD 6275	1	
133	85	ISAAC HAYES	Movement Enterprise ENS 1010 (Sex/Volt)	42	165	165	WILSON PICKETT	In Philadelphia Mercury SR 62176	18	196	196	SEA TRAIN	Capital SMAS 659	1	
134	134	BOBBY SHERMAN	Here Comes Bobby Metromedia MD 1028	43	166	167	MELANY	Leftover Wine Buffalo 605 5066	19	197	197	JERRY LEE LEWIS	There Must Be More to Love Mercury SR 61403	1	
135	112	JACKSON 5	10	167	170	QUICKSILVER MESSENGER SERVICE	24 Spirit In the Dark Atlantic SD 8265	24	198	198	JAMES BROWN	Super Bad King K 1127	1		
136	140	ARETHA FRANKLIN	Spirit In the Dark Atlantic SD 8265	21	★	168	168	THE BEES	2 Years On Atco 50 33-353	1	199	199	RYAN'S DAUGHTER	4 MGM 1 SE 27	4
137	146	THE CROWD	Metromedia MS 709	21	★	169	169	THE BEE GEES	2 Years On Atco 50 33-353	1	200	200	PERCY FAITH	Time for Love Columbia C 30320	2

TOP LPS

**A-Z (LISTED BY ARTIST)**

From

# FAMOUS MUSIC PUBLISHING

an unprecedented  
recording happening...

never before

anywhere...anyplace...anytime  
so many major artists  
recording a new motion picture score.

The Theme from



Music by Francis Lai

Lyrics by Carl Sigman

CHET ATKINS  
TONY BENNETT  
THE BOSTON POPS  
BRIARCLIFF STRINGS  
ROY CLARK  
RAY CONIFF  
AL DELORY  
EXOTIC STRINGS  
PERCY FAITH  
FERRANTE & TEICHER  
ASTRUD GILBERTO

DONALD HULME  
SAMMY KAYE  
ANDRE KOSTELANETZ  
FRANCIS LAI  
HUBERT LAWES  
LIBERACE  
HENRY MANCINI

MANTOVANI  
JOHNNY MATHIS  
MIKE CURB CONGREGATION  
PETER NERO  
ANTHONY NEWLEY  
FRANCK POURCEL  
IRVING SPICE  
BILLY VAUGHN  
ANDY WILLIAMS  
ROGER WILLIAMS  
HUGO WINTERHALTER

A Tribute to

## THE ROARINGLY SUCCESSFUL

PARAMOUNT PICTURE



Famous Music Publishing / A Division of Famous Music Corp. A Gulf + Western Company

## Press Kit Kicks Off 'Goggles' Promotion by Audio Fidelity

**NEW YORK** — Audio Fidelity Records has kicked off a promotion campaign for its album, "The Goggles," a new group starring in the NBC-TV special, "Looking Through Super Plastic," which will be shown Saturday (30). The promotion features a special press kit mailing to key music dealers, reviewers, newspapers and magazines throughout the country. The kit, consisting of background information, biographies about the group, cardboard goggles, the cover of the Big Three 45-page folder of "The Goggles" music, and other descriptive material, is contained in an album folder-container which represents a pair of goggles when opened and is a self-contained display.

The album will be available in the stores at the same time as the airing of the show. Har-

### Ampex Holds First Area Sales Meeting

**NEW YORK** — Ampex Records held its first regional sales meeting Jan. 15 at the Plaza Hotel to show new product to the label's Eastern distributors. New releases previewed included piano music by Mompou, Macho and Fever Tree, as well as a recording of Franz Liszt's Hungarian Rhapsody for piano and violin.

## Merc to Launch Vertigo

*Continued from page 1*

able on most U.S. market labels. Black Sabbath's album by the same name of Warners is high on U.S. charts.

Mercury's first pressing will be on Pato, available Feb. 1, and will carry the identification of *Vertigo*, which features a "spine label" that denotes one side of the disc (all identification of songs and artists is on the reverse side).

Steinberg said release of tape and singles of *Vertigo* acts has not been determined. Mercury will also have one or two bouncers on the product, he said.

Although *Vertigo* is priced at a premium \$5.76 in the U.K., where full price Philips LP's have been raised from \$5.16 to \$5.40, it is expected *Vertigo* to the U.S. would carry the conventional \$4.98 list price.

Marketing vice president Lou Simon said the launching of *Vertigo* will involve a multi-stage campaign, of which tours by Pato and other acts will be an

old Drayson, Audio Fidelity sales executive, is on an extended sales trip to introduce "The Goggles" album to distributors and dealers.

The music from the TV special has been licensed for folio publication by 3 Music, and the folder cover features a full-color reproduction of "The Goggles" album.

The mailing of the press kit is only the first part of a continuing, intensive promotional campaign to launch the group. Specialized brochures are included in Audio Fidelity's Travel Dollars Program, which enables dealers and distributors to win free trips to all parts of the world. All Audio Fidelity outgoing correspondence will contain a copy of the folder cover, and the selected will be metered with a special Pitney-Bowes slug advertising the group.

Also in the works is a tie-in promotion with a food manufacturer who could supply an estimated 10 million Goggle condiment units. Steps are already underway to tie in the Goggles with clothing and toy and game manufacturers.

The group will be available for personal appearances to push albums sales and is slated for additional TV exposure on succeeding specials and late-night TV shows.

## RCA's Dynaflex in Formal Bow

integral part. Initially, there will be heavy consumer print publicity and advertisements in at least six highly circled underground papers. Paid radio spots on underground stations and a heavy mailing to head shop areas will be part of the initial campaign.

Meanwhile, Mercury's promotion team will be working every month on a national and local basis. Finally, a limited amount of paper advertising will be used to support the initial campaign—probably in March. At the same time, merchandising efforts in the form of mobiles and displays will all be keyed into the campaign.

Mercury will exercise some more & control over *Vertigo* product than does Philips over Mercury recordings, Steinberg said. For example, Mercury may be involved in editing a *Vertigo* single from an album.

## Executive Turntable

*Continued from page 6*

**NADINE DUBIN** named executive assistant to the president. . . . **Michael Bernier** is head of West Coast distribution for All Tapes Inc., Chicago. . . . **Edward C. Itiner Jr.** named vice-president marketing and planning, recording automation group, Dictaphone Corp., a newly created position. . . . **Stan Byrd**, branch manager, Detroit, appointed district account executive and **William Siegel**, sales representative, Detroit, to branch manager, NMC Corp., New York.

\* \* \*

**Sydney Silverman** named vice president, marketing and sales, United Record and Tape Industries. He was formerly in the sales division, Capitol Records. . . . **Fred Mirick**, former manager, Sound/Art/Houston, promoted to vice president of the music division, Record division head, Eddie Kilroy named vice president, recorded product.

\* \* \*

**John Borg**, national sales manager, and **Ted Lindgren**, merchandising manager, both of Sony/Superscope, have left. . . . **Robert B. Rose**, attorney in United Artists Records legal department, has left. . . . **William L. Liebman**, president of Lowe & Co., has resigned from the board of directors of National Tape Distributors. Named to the board were **Paul H. Ferenc**, operations vice president; **Gregory E. Pauly**, W.J. Truetheit and **Mathew J. Belley**. Named to the executive committee were **Ralph Raffel** and **Lawrence M. Romanoff**.

\* \* \*

**Roland Young** named A&M's director of advertising art and record album design. He was formerly with Capitol as album cover design head. . . . **Fred Rister** named managing director of UA Latino. He continues as vice president of the United Artists Music Group and manager of the Merce Music Group, Latin-American division of UA music. . . . **Bell & Howell** president Peter G. Peterson has resigned following his selection on President Nixon's newly created Council of Economic Policy. Three men will now head the firm: **Henry E. Bowes**, president; **E.F. Wagner**, vice chairman; **Lawrence Howe**, vice president. . . . The Motorola, Inc. automotive products division's Motorola-branded automotive sound products department has named **Thomas P. Carlson** national sales manager and **George F. Mahoney** as advertising and sales promotion manager. Both have been with Motorola for over 15 years. . . . **James R. Dow** has been named director of marketing for Telex educational products and **Sidney T. Kittle** was named to the same post for the aircrafts-broadcast-industrial products division.

\* \* \*

**Don Schmitzler** and **Clyde Bakkemo** have been promoted to general managers of Warner Bros. and Reprise Records, respectively. They were formerly assistants to Mo Ostin and Joe Smith, respectively. Schmitzler joined WB in 1965 in promotion in Detroit. Bakkemo joined WB in 1966 as a Southern California promotion man. . . . **Doe Siegel** joined the Village Recording Studio in West Los Angeles as studio manager. He was formerly an engineer at Gold Star.

## Vegas Rock Concert Feb. 13

*Continued from page 8*

Center is the only place where they can happen. We aren't in business to hold concerts, but we want to do it."

Gary Nasar of Gana Productions said it had taken three

months to find and then negotiate with a group under the new controls.

He said, "they had been 'no trouble' negotiating with The Guess Who and supporting groups of Gypsy, Tower of Power and Six."

## RCA's Dynaflex in Formal Bow

*Continued from page 3*

standard is 05 inch; its weight is 90 grams as compared with an average 100 grams for the standard disk. It is a nobility quality that allows it to be bent almost in half and to snap back to its proper shape when the pressure is released.

Rex Isom, RCA's chief engineer, pointed out the side benefit of this thinning disk. He said, "For use of less material and causes greater turbulence in the press, forcing escape of the process gasses which, when imprisoned in the previous molds, had been the cause of surface blisters and ticks." Thus, the thinner disk cooks rapidly and effectively, drastically cutting down warpage at the time of manufacture, eliminating the

warpage problem during the shipping and storage phases of the record's life. Finally, use of

less compound creates more perfectly molded grooves."

Another improvement, according to RCA, is that the record has positive drive when placed in a stack of disks on a changer, eliminating the need for a playback phase. Also, the thinner, more homogeneous disks also greatly reduce the amount of surface noise because of uniform molding.

When the vinyl records were first introduced to the American market they had a tradition of thickness and weight to resist breakage. Since those days, records have consistently gotten lighter. The 12-inch single record, for example, which at vinyl LP weighed 190 grams; recent LP's weighed 135 grams, and now the Dynaflex record weighs in at 90 grams.



**VERTIGO**, English subsidiary of Philips of England being distributed in the U.S. by Mercury Record Company, has developed a record which creates a spiraling effect as the disk revolves.

66

## Ricordi, Kinney In Italy Deal

*Continued from page 1*

Jan. 1 and will run for three years.

Collision Records, another label in the Atlantic family, is re-launched under the Atlantic logo in Italy.

Atlantic was previously handled in Italy by Rific Warner Bros. was distributed by CGD, and Warner Bros. had Elektra.

The deal with Kinney is expected to give him a strong position in the Italian market. There has been a de-emphasis on singles product and a surge in the sale of LP's in the Italian market, and there also has been a swing to foreign product.

In addition to the Kinney labels, Ricordi oow has A&M Records, Janus Records, Vanguard Records, CIF, Barclay Records, French product, and Produttori Associati, an Italian label.

## Cap Special 5-LP Price

**LOS ANGELES** — Capitol's Creative Products division has created a series of nostalgic premiums for New Year, North-based Plaza House, which is offering five LP's for \$9.99.

Postage and handling are included in the price and the records have been broken down by category: "That's Entertainment" (featuring "All About Eve," "Les Baxter," "The Garland Show," Wilson Al Mariano, Vic Damone—Matt Monro); "Big Bands" (Glen Gray, Harry James, Stan Kenton, Les Brown, Ray Anthony); "Country Round-Up" (Buck Owens, Glen Campbell, Merle Travis, Jim Reeves, Sherrill Sheppard); "Giesenslaw Brothers, Tex Ritter"; "Starlight Concert Showpieces" (Carmen Dragon).

Additionally, there are greatest hits of the '30s and '40s packages, plus two bonus LP's of the '50s and '60s all for \$5.98.

## Nippon Gakki 10 Top Sellers

*Continued from page 52*

Topping the sales lists at Yamaha record outlets around the nation in 1970 in the Japanese market were the well-known Hiroshi Uchiyama and the Cool Five (RCA/Victor of Japan), Yoichi Sugawara on Nippon Gramophone, and the Drifters on Toshiba label.

The Nippon Phonogram release of Vividals' "Sessions" performed by Music出した all other new releases in the market. The second best seller was the two classical releases from Nippon Gramophone and one from Toshiba ranked second through fifth. King Curtis and the Nippon Columbus also had classical releases on the Yamaha 1970 Top Classical lists.

## Monument Tie With Decca Ltd Off

**LOS ANGELES** — Monument has settled ties with British Decca after four years as its licensee in England and Ireland. Another association is being sought.

JANUARY 30, 1971, BILLBOARD

# **“Whole Lotta Love”**

## **King Curtis**

**and The Kingpins**

Produced by King Curtis



ATCO #6779



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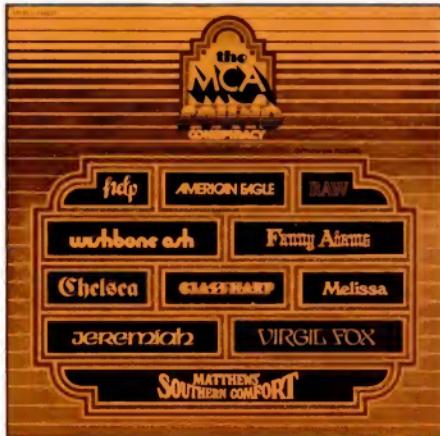
# THE MCA SOUND CONSPIRACY PRESENTS ELEVEN NEW CONSPIRATORS



**WISHBONE ASH**  
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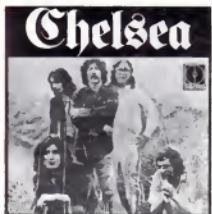
**AMERICAN EAGLE**  
Decca DL75258



734837



**HELP!**  
Decca DL75257



**CHELSEA**  
Decca DL75262



**FAMILY ADAMS**  
Kapp KS3644



**GLASSHARP**  
Decca DL75261



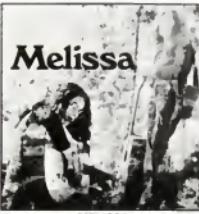
**BACH LIVE AT FILLMORE EAST**  
Decca DL75263



**ENTER THAT SOUND OF MINE**  
Matthews Southern  
Decca DL75264



**JEREMIAH**  
Uni 73098



**MELISSA**  
Decca DL75260



**RAW HOLLY**  
Coral CRL75715



Decca/Uni/Kapp  
Divisions of MCA Inc.

The MCA Sound Conspiracy is a new not so secret organization whose only objective is to turn people on to heavy contemporary music. The MCA Sound Conspiracy is presenting a preview of its eleven newest conspirators for the price of a single, on one new LP. It's a conspiratorial device to sell records. A conspiracy of this kind can take over the music world. If it happens, make sure you're not left out in the cold.

See your MCA rep as soon as possible and he'll fill you in on the details. But be careful, he's liable to get you hung up on easy money.

# For the "orphans" on your routes...



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What moderate-income location isn't hungry for new equipment? But you've had to treat them like orphans.

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Phono-Jet has two 12" full-range speakers, for room-filling sound. It holds fifty 7-inch 45 rpm records—100 selections. Employs the Pickering precision cartridge, for true, long-lasting reproduction, and has the exclusive Tormat memory system. Both are guaranteed 5 years. Phono-Jet's reliable solid-state circuitry is longer-lasting, trouble-free. And—Phono-Jet needs only a stepper-kit for easy hook-up to existing 100-selection wall boxes.

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## NEWSPAPER NEWSPAPER NEWSPAPER NEWSPAPER

## POP SPOTLIGHT

Greatest Hits—Dionne Ross and the Supremes. Motown 2-643-  
M (M); 2-643-3 (S).

This two-record set will keep you just as desirous of more from "Where Did Our Love Go" through "The Happening." The Supremes' vocal harmonies, including "Baby Love," "You Can't Hurry Love," "Come See About Me," and "You Make Me Happy," etc., is must merchandise for every pop and r&b dealer.



## POP SPOTLIGHT

SMILEY SMILE

The Beach Boys. Brother T [Brother] ST 908 (S).

The Beach Boys have another winner in their first album on their own label, which includes the title track, "Smiley Smile," "Herenen and Villars," "Leeds," and "Good Vibrations." "Herenen and Villars," which retains their surfing sound, but adds some bluesy overtones and occasionally languid sounds, "Gettin' High" and "Smiley Smile" are among the other cuts.



## POP SPOTLIGHT

THE LOOK OF LOVE

Clooney, A.M. 129 (M); SP 4129 (S).

This short, sensuous collection of tunes by the great crooner is a welcome addition. Her first album was a strong seller, and this one, featuring songs such as "Candyman," "I'm Gonna Be a Father," "Good Day Sunshine," and "The End of the World," is bound to follow in rapid succession.



## POP SPOTLIGHT

ALL MITCH RYDER HITS

New Voice NY 2004 (M); NV 4129 (S).

Handwriting hit after hit by Mitch Ryder spells sales success for this collection. And he's got a lot of hits here, including "Jenny Take a Ride," "I'm in the Midnight Hour," "Sock It to Me Baby," and "Don't Dream It's Over." "I'm a Drivin' Man" with "Good Gelly Miss Molly," and "Too Young to Know Better" with "I'm in the Sea" and "Three Little Fibes."



## POP SPOTLIGHT

OUR SONG

Jack Jones. Kopp KL-1531 (M); KS 5351 (S).

Jones' singing is pure gold, his voice retains its crystal clear quality, and what makes this record exceptionally strong is the variety of arrangements and the variety of arrangements. Examples are the title song and "Satisfied," "How Much I Love You," and two tunes from "Dr. Do-



## POP SPOTLIGHT

MARY IN THE MORNING

Al Martino. Capitol ST 2780

This album with its title cut, "Mary in the Morning," is a bit of a letdown. The title song is current, but the rest of the material is not. The current hit single, "I'm a Little Bit Shy," would be powerful as the single. Martino's voice is still strong, but it's not as popular "Release Me" and in the haunting "I'm a Little Bit Shy" could easily stand back. He also rekindles romance with "Love Me Tender," the old Presley song.

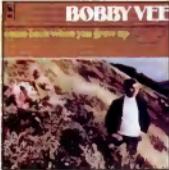


## POP SPOTLIGHT

APPLES, PEACHES, PUMPKIN PIE

Jay & the Techniques. Smash MRS 67095 (S).

The Apple, Peaches, Pumpkin Pie gang have apparently decided to have a go at rock. They offer a dozen or so rockers, and a groovy package of "wallin'" rockers like "I'm a Little Bit Shy" and the title song, plus their key offering, the barn rock with soul in each of their 11 cuts.



## POP SPOTLIGHT

COME BACK WHEN YOU GROW UP

Bobby Vee. Liberty LRP 3534 (M); LST 40105 (S).

Bobby Vee has a strong chart pedigree in this album, and "Come Back When You Grow Up," Vee, with the assistance of the title cut, "I'm a Little Bit Shy," and the sound that should easily win acceptance with such top numbers as "Before You Go," "You're a Good Girl Now," and "Goodie Good Feeling."



## POP SPOTLIGHT

RAY CONNIF'S HAWAIIAN ALBUM

Roy Conniff Singers. Columbia CS 9547, CL 2747

This is a tasteless concoction of the big Hawaiian pop favorites—the "Hollies," "White Christmas," "I'm a Little Bit Shy," "My Little Grass Shack," and "Peppy Socko." The effect is pleasant and the songs are sweet and soaring.



## POP SPOTLIGHT

HOLLYWOOD MON AMOUR

Robert Goulet. Columbia CS 9527, CL 2747

Robert Goulet is in fine form with some of the more popular film themes. Recent entries include "The Sound of Music," "Somewhere My Love," while he goes back a while for "Tempest" and "Laure." Robert's voice is still strong, and he gives a strong vocal job on Goulet's part.



## POP SPOTLIGHT

WINDS OF CHANGE

Eric Burdon & the Animals. MGM E 4484 (M); SE 4484 (S).

Leave it to the Animals not only to keep their name alive, but to keep it in the lead ahead. Filled with sounds of the wind, the title cut, "Winds of Change," is a classic, and with a new lease on life, this pressing should draw youthful converts. "San Francisco Nights" included.



## POP SPOTLIGHT

THE PURE SOUNDS OF THE PURIFYS

James and Bobby Purify. Bell 4010 (M); 40105 (S).

The teaming of James and Bobby Purify with their alter ego, Don Schoder, resulted in this package. It includes three of "Shake a Tail Feather," "I Want What You Want," and "Come Between Us"—their recent hit.



## POP SPOTLIGHT

DING DONG THE WITCH IS DEAD

Fifth Estate. Jubilee JGW 5005 (M); JGS 5005 (S).

This album shows on their hit "Ding Dong the Witch Is Dead," has much greater depth and variety than most of the different (mostly) efforts such as "Dressed for Breakfast" and a country-style "I'm a Farmer." The mix of styles and the variety of things and this LP shows how and why.



## POP SPOTLIGHT

I WANTED SOMEONE TO LOVE

Frances Laine. ABC ABC-608 (M); ABC-608 (S).

This album follows in the footsteps of recently released "Ev'ry Street's a Boulevard" and the vintage "I Want You" fame, though the big, thoughtful ballad and he carries it off with conviction. "Righteously" arrangements contribute a great deal.



## CLASSICAL SPOTLIGHT

MOZART: PIANO CONCERTO NO. 15/ SYMPHONY NO. 36

Leonard Bernstein, Vienna Philharmonic

RCA Victor LSC 6149 (M); CS 6497 (S)

Leonard Bernstein comes through as a plain-villainy conductor in this recording of the "Concerto No. 15," the piano concerto that established Bernstein's conducting career. The superb Vienna Philharmonic is excellent, the opening of several cuts adds to the attraction of this set.



## CLASSICAL SPOTLIGHT

VERDI: LA TRAVIATA

Carroll / Bergonzi / Milnes / RCA Italiana Orch. (Fisher)

RCA Victor LK 6180 (M); LSC 6180 (S)

This package is being rushed to coincide with the 150th anniversary of Verdi's death. The soprano and the rush seems justified by the quality of the singing. Both Plácido Domingo and Luciano Pavarotti and the baritone Renato Bruson are excellent. The opening of several cuts adds to the attraction of this set.



## CLASSICAL SPOTLIGHT

PUCINNI: TOSCA

Nilsson / Corelli / Fisher-Dies

RCA Victor LK 4267 (M); MLC 23-646 (S)

Soprano, Renée Fleming excels in this lush "Tosca." Her "Vissi d'arte" is outstanding. The orchestra and the cast are superb. The singing of Nilsson and Corelli and the some powerful vocalizing. Lorin Maazel conducts the chorus and orchestra of the Accademia di Santa Cecilia superbly.



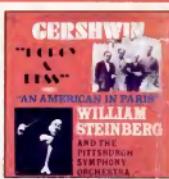
## CLASSICAL SPOTLIGHT

BACH: THE SIX TRIO SONATAS

E. Power Biggs, Columbia M2L

36-20000, M-23 764 (S)

Biggs continues his fine string of extraordinary performances, with this two LP set. It is not falling and brilliant that it is the best. The instrument Bach had in mind for the sonatas, the cello and violin, are the best. The package also contains two works of Ernst and Weisse, as arranged by Bach.



## CLASSICAL SPOTLIGHT

GERSHWIN: PORGY &amp; BESS

William Steinberg and the Pittsburgh Symphony Orchestra

Pittsburgh (M)

This powerful recording is expertly conducted by William Steinberg and the Pittsburgh Symphony Orchestra. The cast is superb, and the music is excellent.